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SCREENLAND

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SEP 16 1944

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Shirley Temple

WHAT IS HAPPENING TO LON McCALLISTER NOW!

SEP 14 1944



A recent portrait of
Constance Luft Huhn,
Head of the House of Tangee

WE ARE STILL THE WEAKER SEX

by **CONSTANCE LUFT HUHN**
Head of the House of Tangee

MANY OF US may be serving shoulder to shoulder with America's fighting men—but we're still the weaker sex... It's still up to us to appear as alluring and lovely as possible.

So remember, ask for the aids to beauty made by THE HOUSE OF TANGEE—TANGEE Petal-Finish Face Powder and Rouge and Satin-Finish Lipstick. You'll find you were never lovelier!

Whether you're in or out of uniform, you'll want to be completely appealing

and feminine—you'll want delightful satin-smooth lips and all the glamour of a silky, petal-smooth complexion.

THE HOUSE OF TANGEE has created just what you need to keep you as lovely as you should be. For your lips, we have world-famous TANGEE Satin-Finish Lipsticks to give your lips long-lasting satiny smoothness. And with TANGEE Petal-Finish Rouge and the extraordinary new TANGEE Petal-Finish Face Powder, your complexion will take on a silky, radiant petal-smoothness that clings for many *extra hours*!

SAMMY KAYE IS ON THE AIR IN TANGEE SERENADE...Listen Every Sunday at 1:30 P. M. (EWT) Coast-to-Coast...Blue Network

Satin-Finish Your Lips
Petal-Finish Your Complexion

TANGEE

After Hours—

hearts are drawn to a bright, sparkling smile!



Smiles are brighter when gums are healthier. Guard against "pink tooth brush"...use Ipana and massage.

YOU'LL celebrate Victory with a clear conscience. Because you're working hard toward it now. Good girl. After hours, you rate the best in fun and romance!

So powder your nose—and smile. Go out and have FUN! That smile, now—how'd it look in the mirror? Did it sparkle? Was it bright and captivating?

That's the kind of smile that turns heads and hearts! If you'll notice, most popular girls aren't beautiful at all. But they all have a beautiful smile!

So see to it that *your* smile is at its radiant *best*. Remember, a sparkling smile depends so much on firm, healthy gums.

Never ignore "pink tooth brush"!

If you see a tinge of "pink" on your tooth brush—*see your dentist!* He may say your gums are tender because soft foods have robbed them of exercise. And, like many dentists, he may suggest "the helpful stimulation of Ipana and massage."

For Ipana is designed not only to clean

teeth but, with massage, to aid the gums. Let Ipana and massage help keep your gums firmer, your smile more sparkling.



Product of Bristol-Myers

Start today WITH Ipana AND massage

Your Country needs you in a vital job!

A million women are needed to serve on the home front—to carry on the tasks of men gone to war—to release more men for wartime duties.

Jobs of every kind—in offices, stores and schools—as well as in defense plants—are *war jobs* now. What can you do? *More than you think!*

If your finger can press a button, you can run an elevator or a packaging machine! If you can keep house, you've got ability that hotels and restaurants are looking for!

Check the Help Wanted ads. Or see your local U. S. Employment Service.

GREER GARSON

is Great! as the boom town beauty who knew what she wanted..and got it!

WALTER PIDGEON

is Perfect! as the rich romantic two fisted rogue!



TWENTY YEARS
OF LEADERSHIP
M-G-M

presents

Mrs. Parkington

EDWARD ARNOLD • AGNES MOOREHEAD • CECIL KELLAWAY

GLADYS COOPER • FRANCES RAFFERTY • TOM DRAKE • PETER LAWFORD • DAN DURYEA • HUGH MARLOWE and the Saint Luke's Choristers

Screen Play by Robert Thoeren and Polly James • Based on the Novel by Louis Bromfield • Directed by TAY GARNETT • Produced by LEON GORDON • An M-G-M Picture

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Marlene Dietrich, co-starring with Ronald Colman in MGM's "Kismet"

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VOLUME FORTY EIGHT
NUMBER TWELVE

g Director

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SCREENLAND

METRO-GOLDWYN-MAYER'S
LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!

All through 1944 it is the Twenty-Year Anniversary of M-G-M. In one recent week 16,449 theatre-owners—every movie house in these U.S.A.—showed an M-G-M picture.

★ ★ ★ ★

We bow, we blush, we thank you, kind motion picture showmen. The best way to show our gratitude is to continue to deliver satisfying hits as in the past.



Two great films await your attentive eyes and ears—"An American Romance" and "Mrs. Parkington".

★ ★ ★ ★

Of "An American Romance", King Vidor's great epic of our soil, you have heard great praise. Watch for it while we pause to impress you with a current triumph.

★ ★ ★ ★

"Mrs. Parkington".

★ ★ ★ ★

Or, rather, Greer Garson and Walter Pidgeon in "Mrs. Parkington".

★ ★ ★ ★

This excellent film is a superb adaptation of Louis Bromfield's best-selling novel and gives that talented pair a vehicle that is more than a vehicle.

★ ★ ★ ★

Many of our screen artists have looks, many can act, many have personality. Greer Garson is a triple threat. And "Mrs. P." gives her the chance to prove it again.

★ ★ ★ ★

Her deft transition from the naive daughter of a mining-camp boarding-house proprietor to a dynamic cosmopolite is one for the book Or better still, one for the screen.

★ ★ ★ ★

Greer's "Susie" finds an excellent dove-tail in the "Major Augustus Parkington" as played by Walter Pidgeon. Ruthless, dashing and with a roving-eye.

★ ★ ★ ★

The dream-like cast includes such stars as Edward Arnold, Agnes Moorehead, Gladys Cooper, Frances Rafferty, Tom Drake, Selena Royle.

★ ★ ★ ★

Tay Garnett, director of "Bataan", has also performed brilliantly—with the megaphone.

★ ★

We suggest you park yourself in a seat at "Mrs. Parkington".

—Leo



TODAY
THE
DAY?

SUN	MON	TUE	WED	THU	FRI	SAT
5	6	7	1	2	3	4
12	13	14	8	9	10	11
19	20	21	15	16	17	18
26	27	28	22	23	24	25
			29	30	31	

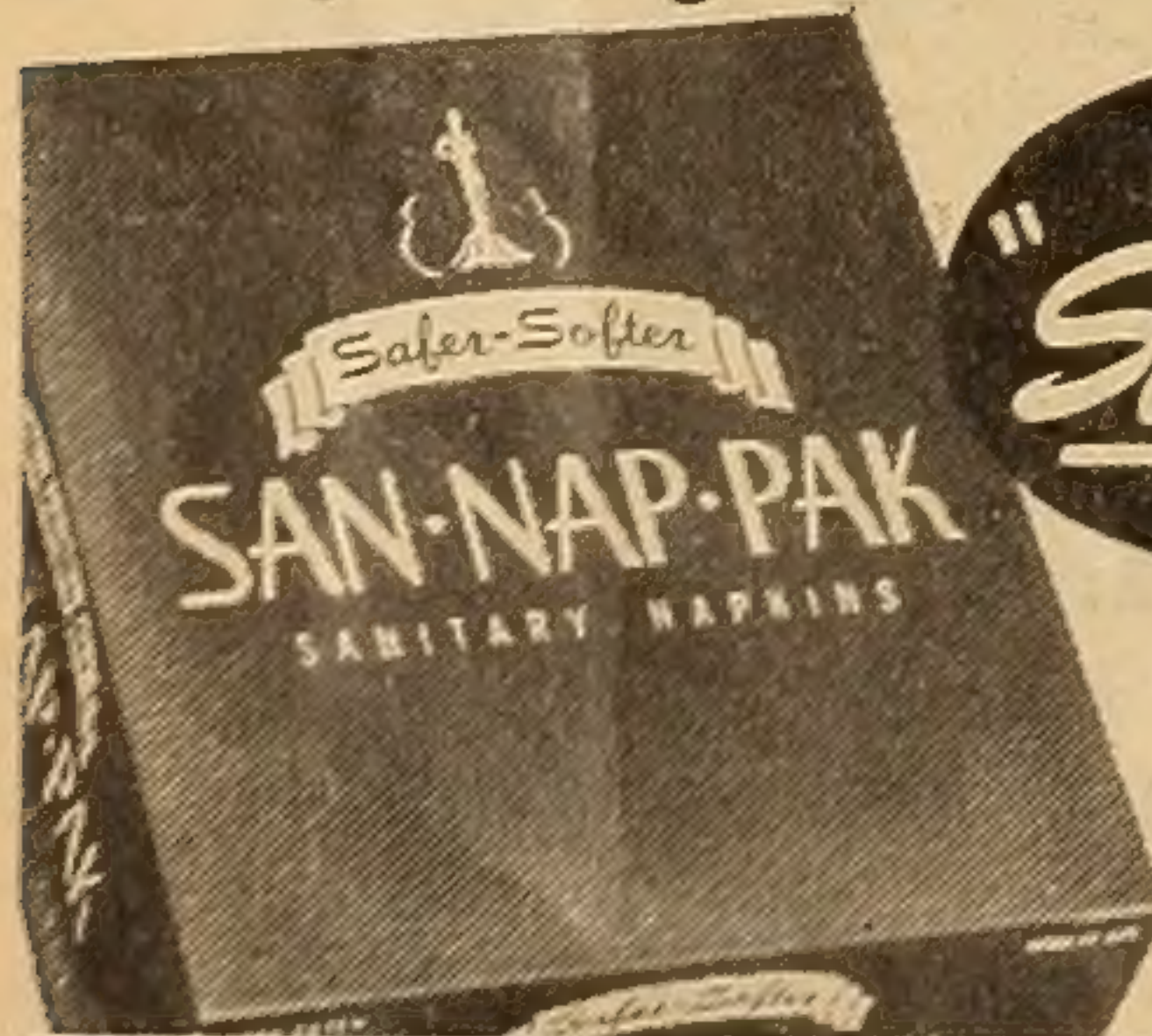


JUST SAY
"Sanapak!"

—and get all these
4 "extras" in your
SANITARY NAPKINS!

1. SAN-NAP-PAK is cotton-faced for extra comfort—stays soft as you wear it!
2. SAN-NAP-PAK is made with an extra "Pink Layer of Protection" that guards against embarrassing accidents!
3. SAN-NAP-PAK is cleverly designed to show no tell-tale bumps or bulges under your clothes!
4. SAN-NAP-PAK is more absorbent than the average pad. Can be worn with greater comfort and piece of mind!

LOOK FOR THE FAMOUS PINK
Layer of Protection!



ASK FOR
"Sanapak"

and get extra
comfort and
protection—at
no extra cost.

Try Countess Lydia Grey—the facial tissue with the "doo-skin" finish! Real luxury—yet costs less than other brands!



Army wives: Jeanette MacDonald, above, with Capt. Raymond; Gene Tierney, below, with her husband Lt. Oleg Cassini.

Betty Hutton, above, premières with Edward Norris; Irene Manning, below, says "I do" to Keith Kolhoff.

Hot FROM HOLLYWOOD

'TIS WHISPERED that John H. is worried over all that publicity linking him exclusively with Lana Turner. Not that he doesn't like or love Lana. He does, very much. But that there is no attachment. That's right now at this stage of his career John feels he has a man-sized job to do, trying to become a good actor, and not remaining the regular person he is out to be.

WHEN ALEXIS SMITH and Craig Stevens, some two weeks ago, turned out for their party. Naturally there was extra help with food and drinks. When one of the waitresses found herself actually waiting on Errol Flynn she dropped her tray and fled, tearing out of the room. In a few minutes she was back again, bearing a paper napkin. She asked Errol for his name and he slipped it nonchalantly into her hand.

No matter where you start to read, the answer is the same



She'd rather lose her right eye than pass up those almost daily bridge parties with the gals. But that was just what was happening. Perhaps some of the gals should have told her but; after all, the subject* is too delicate even for a bridge player.



All the facts of life but one.* Too bad Pat's Mother didn't tell her that one, too. It might have made her first party a wonder instead of a washout with all the boys giving her the "go by". We hope Pat is wise to herself by this time.



"He certainly gave us the 'brush-off'." After trying for weeks to get in to the big boss, their meeting was far from satisfactory. Every time they'd lean over to explain a point the big boss would back away. Every minute they talked they affronted him, but they didn't know why.*



It put the frost on his furlough. HOLY JOE! How he'd counted on those wonderful ten days . . . those swell gals . . . those nifty places . . . the fun he would have. And here he was—the forgotten soldier getting the silent thumbs-down. All his own fault,* too. Better smarten up, Soldier!



Heaven won't protect the Working Girl. Gert's off for the week-end with the cream of Camp Grogan to pick from . . . so she thinks. She doesn't know it, but she's going to be the dame the doughboys duck. Gert's not very bright about some things.*

*This was their trouble

There's nothing like a case of halitosis (unpleasant breath) to put you in wrong. Don't make the silly mistake of taking your breath for granted; everyone can offend some time or other *without realizing it*. Rather than gamble, so many clever people, popular people, use Listerine Antiseptic before any date. It is a delightful, simple precaution that makes your breath sweeter, purer, less likely to offend.

While some cases of halitosis (bad breath) are of systemic origin, many noted medical authorities say the principal cause is the bacterial fermentation of tiny food particles in the mouth. Listerine Antiseptic halts such fermentation . . . quickly overcomes the odors it causes.

LAMBERT PHARMACAL CO., St. Louis, Mo.



They had to be nice to him in the office, but outside, on his own, he got the "works." Baby has seen enough of him already—good for Baby!—and the big lug doesn't even suspect the reason.*

Let LISTERINE ANTISEPTIC look after your breath



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Radiance
OF HER Loveliness*

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Crosby
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The elegance and distinction of Lady Crosby Diamond Rings set them apart as ever-to-be-treasured symbols of those unforgettable moments—her engagement and her marriage. Make your selection from a wide choice of Lady Crosby matched sets—in 14 Karat gold and guaranteed for quality—from \$55 to \$1000 at leading jewelers.

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Your guide to CURRENT FILMS

Selected By

Delight Evans



DRAGON SEED—MGM

In all its categories this film based on Pearl S. Buck's novel is a thing of exquisite beauty. The whole cast, from Katharine Hepburn, Turhan Bey, Aline MacMahon, Walter Huston down to the most obscure extra, submerge individual personalities to make the finished product ring with sincerity. Everyone concerned seems to understand the significance of the story which takes a Chinese family through halcyon days when men did all the thinking for their wives to the days of torture and famine brought by Japan. How war has changed a people's character has never been more eloquently told. Nor has courage been more picturesquely shown.

OUR HEARTS WERE YOUNG AND GAY—Paramount

More fun than a pre-war trip to Europe is this film version of the Cornelia Otis Skinner-Emily Kimbrough novel with Diana Lynn and Gail Russell cast as the co-authors. But don't try to find a plot. There isn't any. Those whose hearts were young and gay in the 1920's will find plenty of amusement in the chronicles of the two young Bryn Mawr damsels' misadventures when they go abroad unchaperoned in secret pursuit of a cynical Princeton man. And to the younger set, the picture of their elders' heyday holds interest through the final topper scene where the girls arrive at their hotel minus dresses. James Brown is the girl-bait.

AN AMERICAN ROMANCE—MGM

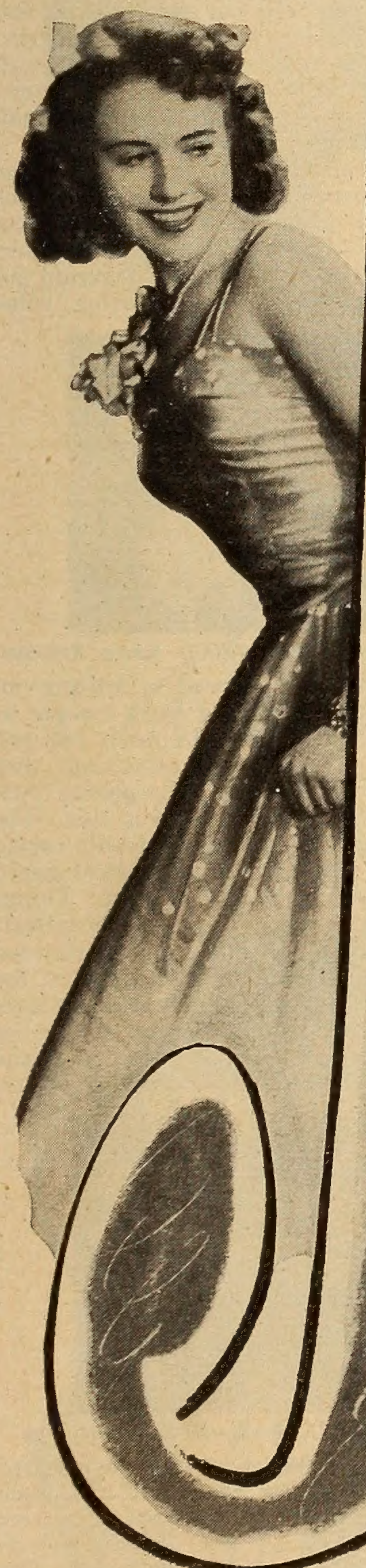
An epic of monumental proportions is this story of a poor Czech immigrant who rises on his own initiative to the heights of wealth and power, giving Brian Donlevy, who plays the rôle, a new importance. He easily holds the spotlight for the two and one-half hours it takes to tell the story which also includes a comprehensive study of making steel, automobiles and airplanes with a treatise on capital and labor thrown in. That's a large order, but it's superbly handled. Ann Richards as the immigrant's schoolteacher wife attracts attention. Walter Abel and John Qualen are fine support. See it for a sincere slant on our good American way of life.

THE MERRY MONAHANS—Universal

The backstage, old-time vaudeville theme gives Donald O'Connor, Peggy Ryan, Ann Blyth and Jack Oakie plenty of songs and dances. And if you skip this one, you'll be missing some grand entertainment. It has a warm, human, honestly sentimental appeal. Traditional loyalty in the theater is finely shown by Donald and Peggy as son and daughter of aging trouper (Jack Oakie) when producers try to cut him out of the act. Rosemary De Camp (Oakie's ex-partner and sweetheart) and Ann Blyth, mother and daughter of another act, supply a fine grade of old and young romance. John Miljan does well in suave villain rôle. A grand show.

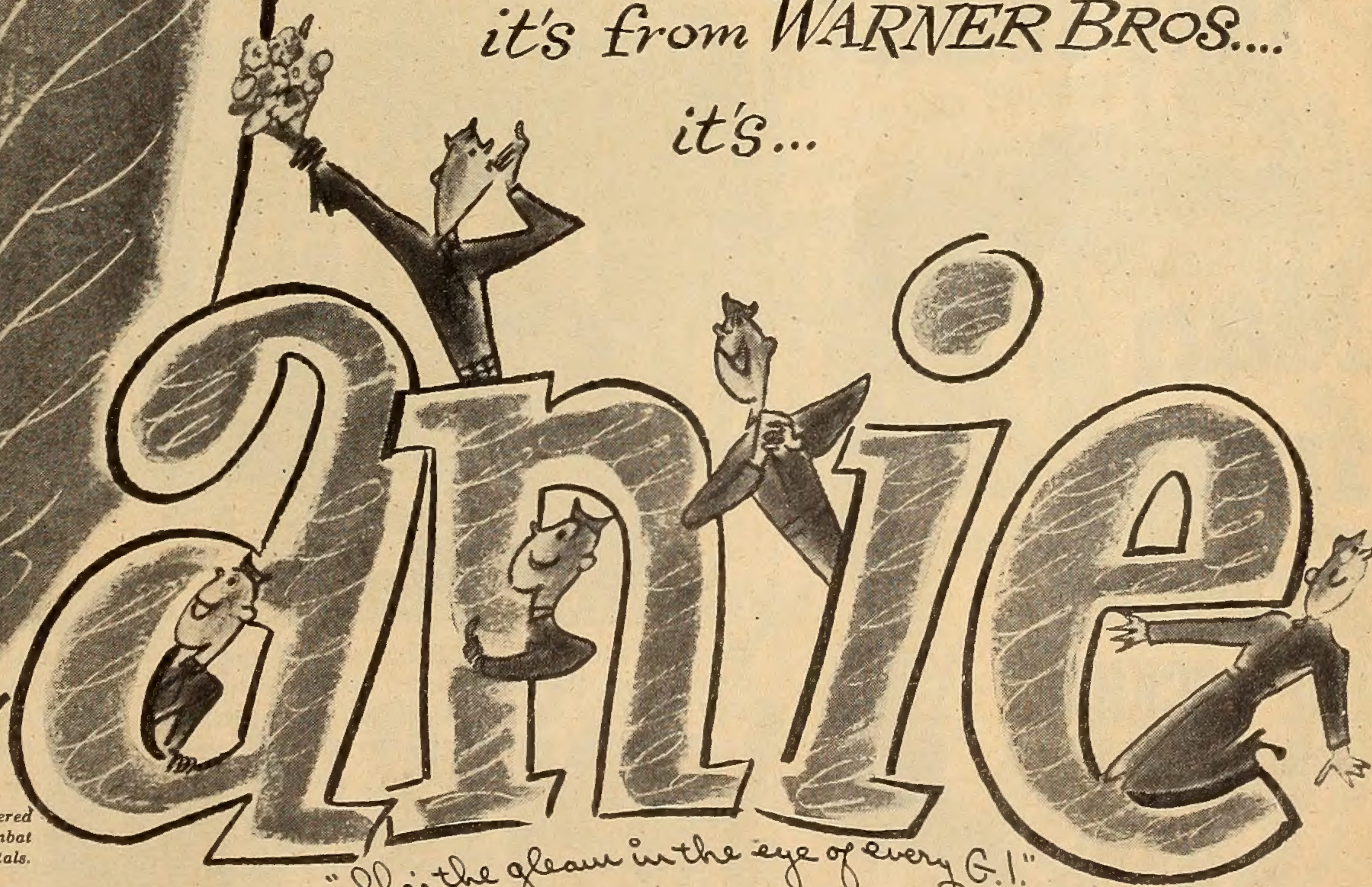
STEP LIVELY—RKO Radio

A fast pace, Sinatra, that new honey Gloria De Haven, George Murphy's hoofing easily make up for what the film lacks in plot. It all hinges on an "angel's" \$50,000 check and the producer's attempt to open his musical before the check bounces. In cahoots with the producer (George Murphy) is his femme star, Gloria De Haven, his whole company, his brother-in-law (Walter Selzak) the fall guy who sets them all up to room service in a swank hotel. Frank Sinatra plays a playwright who can sing! So when he finally agrees to be star attraction, everyone is in the long green.



Just in Case

you've wondered why so many people are going around with large, happy **SMILES** and their hearts going bumpety-BOOM... it's because they've just seen the **HAPPIEST** picture ever!! It's the **National JOY Show** (why, even the star is named JOYce Reynolds!)... it's from **WARNER BROS.**... it's...



Special prints of JANIE have already been delivered—gratis—to the Army, for showing to men in combat areas, isolated outposts and Red Cross hospitals.

"She's the gleam in the eye of every G.I."

JOYCE REYNOLDS • ROBERT HUTTON • EDWARD ARNOLD • ANN HARDING • ROBERT BENCHLEY • ALAN HALE
Directed by MICHAEL CURTIZ • Screen Play by Agnes Christine Johnston & Charles Hoffman • From the Play Produced by Brock Pemberton
JACK L. WARNER, Executive Producer Produced by ALEX GOTTLIEB



PUBLIC ACCLAIM for his private life!

His romantic roistering story is being hailed as great entertainment all over the country! Don't miss it!

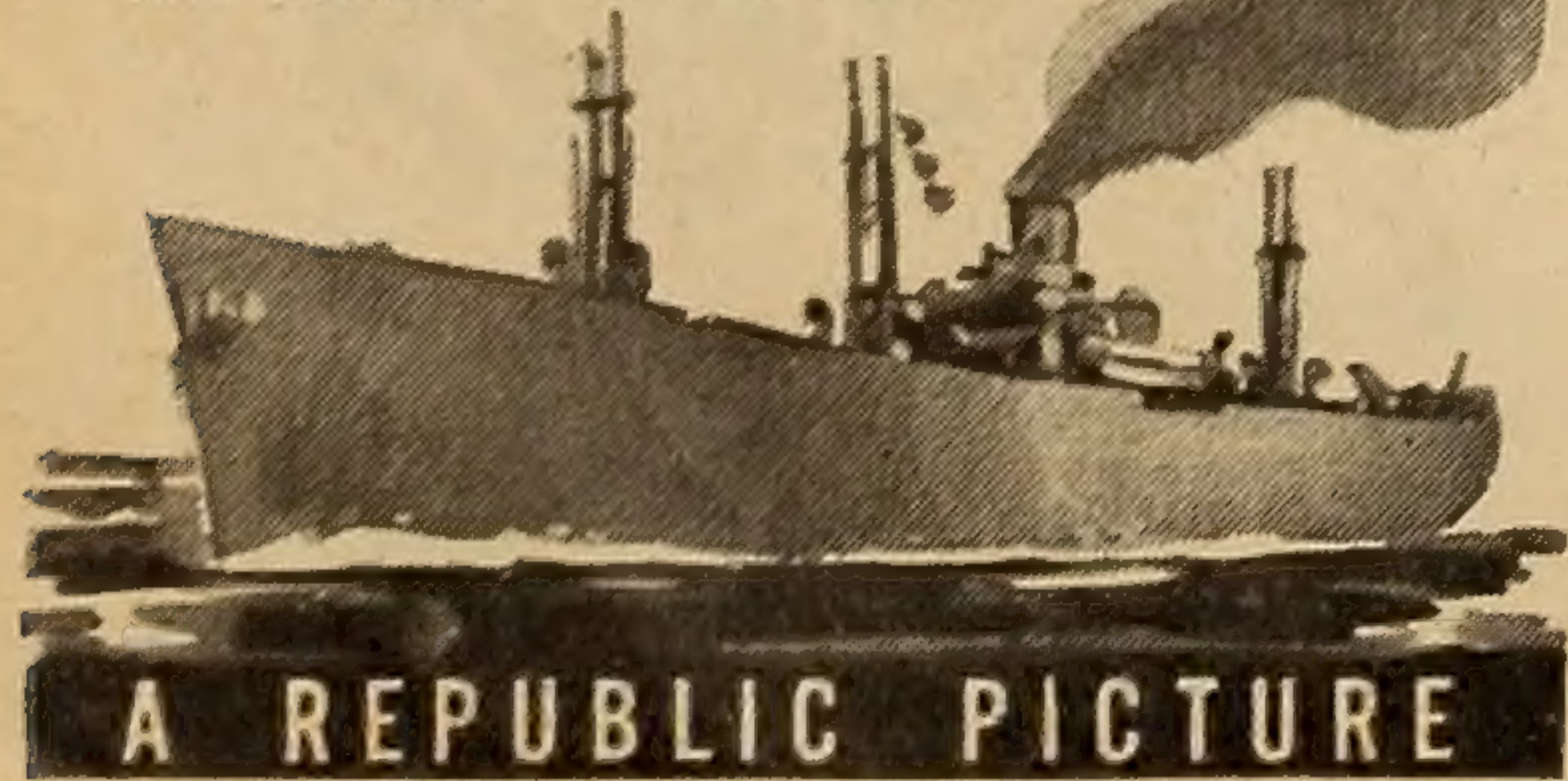
MICHAEL O'SHEA
ANNE SHIRLEY

IN

Man from Frisco

WITH
GENE LOCKHART

DAN DURYEA • STEPHANIE BACHELOR
RAY WALKER • TOMMY BOND



A REPUBLIC PICTURE



JANIE—Warner Bros.

Joyce Reynolds as *Janie* will find many imitators among high school girls, and we're glad that she's a nice, wholesome miss, addicted to nothing worse than chocolate sodas, smooching, and blanket parties at which all parents will rightly frown. But if they choose to ape her modernized "pig latin," we pity the parents who try to understand! The story is warmly appealing, including *Janie's* family life and her romance with high school chum, confused by an "out of this world" Yale man, now a Pfc. in the Army which has taken over her home town. Complications are mild until *Janie* gives a little party for servicemen that ends in a riot. Edward Arnold and Ann Harding are excellent as the parents. Robert Hutton as the Pfc. Yale man will be a new favorite.



THE IMPATIENT YEARS—Columbia

Virginia Van Upp's screenplay, produced and directed by Irving Cummings, and co-starring Jean Arthur and Lee Bowman, presents the same problem which no doubt puzzles a multitude of war brides, who have not had the opportunity to get acquainted with their husbands. *Janie* and *Andy* end up in the divorce courts, but a wise father (Charles Coburn) suggests a plan. They must recapture their romance by reliving the four days in which they met and married a year and a half before. It works, but we can't help thinking that they could have done it right in their own home if the wife had been smarter. Jean Arthur is grand as *Janie*, and it's nice to see Lee Bowman scoring.



THE GREAT MOMENT—Paramount

Preston Sturges' first biographical picture, concerning the discoverer of anaesthesia, Dr. William Morton, will no doubt cause a great deal of discussion among your friends as to its merits. As usual he goes off the beaten path to tell the story, giving it a human quality, injecting a good portion of slapstick when things get serious. Joel McCrea does a creditable job as Dr. Morton, struggling dentist who strives to find the pain killer for his suffering patients. Betty Field plays his pretty wife who doesn't know what he's trying to do. Harry Carey, a well-known surgeon who tries out Morton's concoction and apparatus, and William Demarest head a splendid cast.



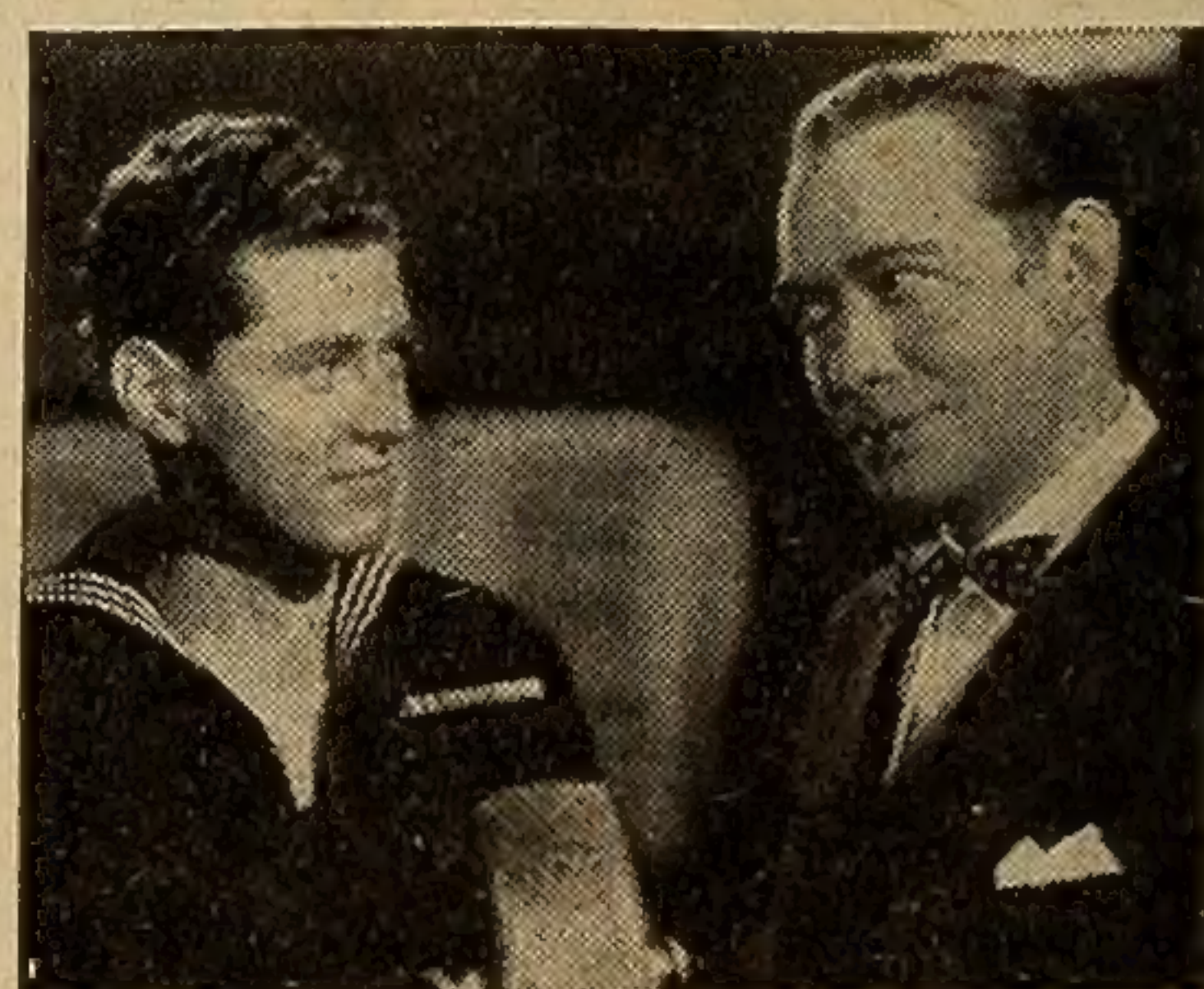
I LOVE A SOLDIER—Paramount

Paulette Goddard and Sonny Tufts are co-starred for the second time in this film dealing with wartime marriages. The girl is a welder by day and "sweetheart" of Armed Forces at night, but as far as she is concerned, marriage is out—until a wealthy spinster tells her about her broken love affair. The boy is a South Pacific hero, who forgets to mention that he has a wife when he falls in love with her. Interwoven in the plot is the romance of her roommate and a sergeant which terminated into a happy marriage, and the grief of another girl whose husband is missing in action. Yes, there's plenty of conflicting emotion for our heroine, and it's a wonder she finally succumbs to matrimony. Barry Fitzgerald and Beulah Bondi shine in supporting rôles.



CASANOVA BROWN—RKO Radio Release

A teasing technique is used to intrigue interest in this film starring Gary Cooper as a father without a wife. It finally lets you in on the secret of that situation, then launches off in a series of amusing incidents, slightly on the ridiculous side. The funniest is Gary's scientific routine in caring for his own baby, which he has kidnapped from his ex-wife, Teresa Wright. Things get pretty hectic when his fiancée, a stalwart character played by Anita Louise, relatives, and a few hotel employees descend on the "kidnapper" who finally explains and clears the atmosphere. Frank Morgan adds a lot of merriment with his own special brand of humor in the rôle of a conniving father.



TAKE IT OR LEAVE IT—20th Century-Fox

The surprising thing about this movie based on the radio program is the fact that such a thin story can hold the audience. The trick is in the well-known \$64 question which turns up a series of clips from former 20th Century-Fox pictures. This forms a quiz for the audience as well as the contestant, a young sailor who is about to become a father and needs \$1,000 for an expensive doctor. The questions Phil Baker asks are tough, even for the best movie fan. You'll see Shirley Temple, Alice Faye, Betty Grable, the Ritz Bros., the Ink Spots in scenes from old pictures. Edward Ryan and Marjorie Massow are likeable in romantic rôles. Phil Baker is good as—himself.



Mr. and Mrs. Soldier

THIS IS YOUR LOVE STORY!

**TO THE IMPATIENT GIRLS AND SOLDIERS
WHO RUSH INTO MARRIAGE:**

For the first time, the screen brings
you the story of marriage before
combat...and combat after marriage!



Columbia Pictures
PRESENTS

LEE BOWMAN JEAN ARTHUR CHARLES COBURN

This is **JANIE**...
to whom a washline
was more important
than a husband!

This is **ANDY**...
who left a wife with
stardust in her eyes
and returned to find a
housewife with a mop
in her hand...and a
baby in her arms!

This is **POP**...
the wise old Cupid
who knew his daugh-
ter's problem was the
problem of millions!

THIS IS THE CAUSE
OF ALL THE TROUBLE
AND THE HAPPINESS!



A PREDICTION

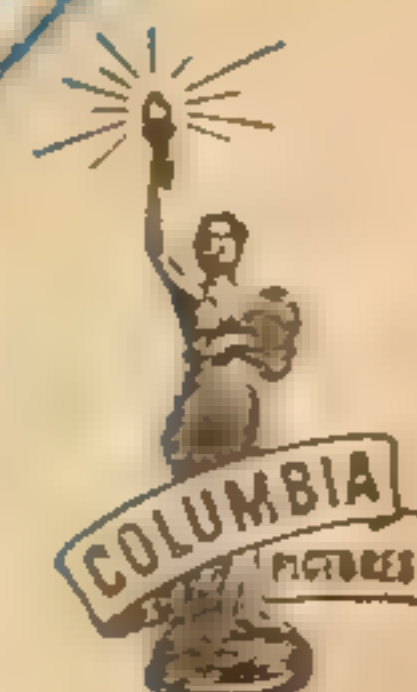
With this picture, an
exciting new star joins
your favorite leading
men. Lee Bowman is a
name you're going to
look for...a star you'll
go for!

The Impatient Years

with EDGAR BUCHANAN • CHARLEY GRAPEWIN • JANE DARWELL

Original Screen Play by VIRGINIA VAN UPP
Associate Producer

Produced and Directed by IRVING CUMMINGS



NEWS FLASH!

Glamorous Hair Wins Sailor at Canteen Dance



What fun at the canteen since Johnny cut in and said, "I had to dance with you, Glamorous—how could anyone resist your bright, sparkling hair!" Yet not so long ago Canteen dances were as dull as my own drab-looking hair.



"Boys naturally go for girls with lustrous hair," Mary, the girl at the beauty shop told me. "Why don't you try Nestle Colorinse? You'll be thrilled with the beautiful highlights—the glorious sheen it gives your hair." It sounded wonderful—and it certainly was!



Last night Johnny said, "I'll always love your bright sparkling hair." I smiled as I thought how Colorinse started him sailing my way.

P.S. For your next permanent, ask for an Opalescent Creme Wave, by Nestle—originators of permanent waving.

Nestle COLORINSE



In 10¢ and 25¢ sizes. At beauty counters everywhere.

KEEP HAIR IN PLACE ALL DAY LONG
For that well-groomed look, whether you wear your hair up or down—a delicately perfumed hair lacquer. Just a few drops of Hairlac will keep your coif in place throughout the day. 2½ oz. bottle 25c.

Nestle HAIRLAC



Speak Up!

That's the only way to let the stars know how you like them and their pictures. They can't read your minds, but they can read your opinions in Fans' Forum. Write your letter today. Monthly awards for the best letters published: \$10.00, \$5.00, and five \$1.00 prizes, all payable in War Savings Stamps. Closing date is the 25th of the month.

Please address Fans' Forum, SCREENLAND, 205 E. 42nd St., New York 17, N. Y.

FIRST PRIZE WINNER

\$10.00

It's pretty demoralizing to pick up magazines and read about juvenile delinquency and then go to a movie and see Hollywood blab about the same thing in a movie called, "Where Are Your Children?"

Why don't some of you movie men stop, look and see what we folks in the high schools are doing to help win this war? Why don't you give us a picture about how our school bought an ambulance . . . or how my cousin's school paid half of the cost of a bomber . . . and how my best boy-friend's high school ran a bazaar and contributed the funds for wives and children of servicemen?

We aren't as bad as we are painted—if you'll only add some nice colors to the paint mixture.

JOAN MILLER, West Farms 60, N. Y.

SECOND PRIZE WINNER

\$5.00

All the laudatory adjectives in the book to Paramount for something new in the cinema world! And still more for Bing Crosby and Barry Fitzgerald who put over this "something new" to an appreciative, change-seeking public. By now you must realize that I speak of "Going My Way,"

the top mind-soothing movie out of a Hollywood which has long seemed lost in the militaristic tide.

"Going My Way" is finding a place in the hearts of a war-weary public. It is the type of "escape" a hard-working America can use—and use more of! Yes, there is the religious angle. But skeptical Protestants and doubting Catholics who feared the Church might be scandalized left theaters smiling, pleased! Comedy, pathos, a deep thought now and then and the grandest variety of music cinema-goers have had the opportunity to hear make "Going My Way" the ultimate of quiet, "peace of mind" movies. Bing Crosby goes beyond the "Crosby best," and the inimitable Barry Fitzgerald portrays a supporting rôle for which only an "Oscar" could be just reward.

For all this we members of a hectic generation give hearty thanks—thanks for the momentary departure from the clash and clang of our current existence.

SGT. BOB KAROLEVITZ,
Camp Wolters, Tex.

FIVE PRIZE WINNERS

\$1.00 Each

I just got back from "Ali Baba And The Forty Thieves" and if that new star, Turhan Bey, doesn't make fans that outnumber the Sinatra Swooners by plenty, then I don't know from nothing.

He has the kind of looks and personality that make us gals want to—well, all I can say is: "Turhan, I would gladly tear my last pair of precious nylons into tiny bits if you would be my guardian angel as you were Maria Montez in 'Ali Baba.'" Brother, that's devotion with a capital "D."

In your July SCREENLAND you showed a picture of the 1921 Swoon King Rudolph Valentino and, opposite it, today's Swoon King. Believe it or not, I swooned to find, not Sinatra, or Taylor, or Gable, but that wonderful guy I've been raving about, Turhan Bey, appearing as today's Swoon King, which is as it should be.

Give us more of this handsome young star both in your magazine and in starring rôles

Take Your Pick of 400 Little Blue Books at Bargain Price of 5¢ Each

THE IDEAL GIFT FOR SERVICE MEN

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Girard, Kansas, U. S. A.

on the screen. Good luck to you, Turhan, and I'm swooning for you.

JOYCE TOWNSEND, Ponca City, Okla.

I am a constant reader of Ernie Pyle's human descriptions of the war, and each night when I finish reading his column, my mind dwells upon what a wonderful picture his life story will make.

I have never dreamed of Hollywood greatness for myself. Here, in my little world, doing my little daily tasks for my baby daughter and my war-worker husband, I am completely contented. But would that for just a brief moment I might be a person of authority in deciding the actor to play the part of Ernie Pyle!

Unhesitatingly, I would insist—James Gleason! Not only is he an actor of charm and great skill (see "A Guy Named Joe"!) but, to make matters perfect, he bears a marked physical resemblance to Ernie Pyle.

Yes, it's my firm belief that that fine war-correspondent could live on the screen, portrayed by Jimmy Gleason!

MRS. JOHN H. LYONS,
Cranston 10, R. I.

I belong to that vast legion of women known as the "stringy-hair brigade." No matter how I slave and suffer untold agonies of permanents, bobbie pins, patent curlers and such, my hair *never* has that certain look of well-groomed women.

Yet, Mrs. William Cody, seen as of yesterday in "Buffalo Bill," achieved an elaborate hair-do with no effort at all. She lived two years on the plains as a pioneer woman and yet her coiffure was perfect! Better still, she even bore a son in a cave and yet not a hair seemed displaced.

Come now, Mr. Producer, is that fair? You know, and I know (and how well!) that there comes a time in every woman's



Star meets Starr. Bob Hope gets a load of Jimmy Starr's Hollywood murder mystery, "The Corpse Came C.O.D." In case you feel like reading over Bob's shoulder, a condensation of this book appears in the Sept. 23 issue of Liberty.

life when she literally and figuratively "lets her hair down." So let's have more realism in our "rough and ready" pictures.

Incidentally, the picture was gorgeous and most exciting except for that ever faultless hair-do of Mrs. Cody's.

MRS. J. BOYD JACK,
Shinnston, W. Va.

Today while I was on watch I happened to pick up my favorite movie magazine and read the column "Fans' Forum." Within these lines I am going to express not only my own but the feeling of a great number of my shipmates.

My criticism is on the type of pictures sent out to servicemen. Our objection is these *war* pictures. God only knows it's bad enough to be away from homes and loved ones without that type of entertainment coming to us. Our preferences are light comedies, musicals and semi-dramatic scripts. Don't you agree that we see and feel the effects of enough war without being reminded of it?

The facilities we have are that of a 35-mm projector and a greater percentage of the pictures shown are three and four years old. Within three months we have had about twenty war pictures.

Frankly, don't you think that something could be done?

ROBERT E. DESCHAIINE, B 1/c,
F.P.O. San Francisco, Calif.

The first post-war motion picture development I hope to see is a system of lighting unoccupied seats. To elderly patrons like myself—I'll soon be seventy-seven—this would be a valuable contribution towards the enjoyment of the picture as well as an incentive to attend the theater more often, knowing we could make our own selection of seats.

Without detracting from the necessary darkness, shaded seat lights would eliminate groping about and requesting persons in aisle seats to rise, only to find that all seats in that particular row are filled. This would help those who desire to sit in a group to determine the number of adjoining seats available.

To the industry that has so successfully

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mastered the mysteries of Technicolor and television it would be only a small job to get around to "teleshooting" after the war.

MRS. MICHAEL FLAHERTY,
Parkersburg, W. Va.

HONORABLE MENTION

I recently read an article on Ann Sheridan which informed the public that she was turning back to her old title and rôles of the "Oomph Girl." I was very much grieved at this thought, because I, for one, realize that it wasn't until her rôles in such plays as "King's Row," "Edge Of Darkness," etc., that she was really established as a fine actress. I do wish she would stick to the dramatic type of rôle.

BERNICE BAKER, Auburn, Wash.

I am a girl aged 18, and I live in a small town. So, with never anything happening I spend most of my time in movies. I have seen practically every show that has come from Hollywood. I saw the movie, "Two Girls And A Sailor," twice and no actress has ever impressed me as much as June Allyson. She has a look on her face that makes you feel as though you've known her for years. She doesn't have that "put-on" air.

But, my question is, why doesn't she get as much publicity as the other young stars? Why isn't she written up in movie magazines? I think she is a coming star and the public would like to see her as much as anyone else.

MARY MARGARET MOORE,
Jeffersonville, Ind.

I have never believed in writing letters to movie magazines praising screen stars, but after seeing Eve Arden's portrayal of the wise-cracking secretary to Otto Kruger in "Cover Girl," I have had a change of mind. She certainly stole the show and is deserving of bigger and better parts. She might not be listed as one of the ten best actresses but, from now on, she's number one on my list. So, come on, Hollywood, give an actress, who deserves one, a break.

GLORIA RIVAUULT, Addis, La.



Welcome back to radio, Rudy! Now on inactive duty from the Coast Guard, Vallee is seen stowing away his duffel bag preparatory to return to NBC air waves. His time is again your time—and picture plans are also in the offing.

Scenario for every girl with designs on a man!



"See—Jim's telegram! He's got leave. It says 'SATURDAY, GORGEOUS, WE'LL FLASH MY NEW WINGS ON THE TOWN...' Gorgeous! That's ME! Saturday—that's TODAY! Oh, what a beautiful mor-ning!"



"My shower sure makes me feel 'sweet and lovely'—and a quick touch of Mum will keep me that way for hours!"

A bath removes past perspiration—Mum prevents risk of future underarm odor!



"Speed's the word for Mum—and Mum's the word for charm—if a girl wants daintiness to last. And I mean ME!"
Takes only 30 seconds to use Mum—guards charm for hours!

(Private thoughts of a happy girl.) "He's my dream come true—only more so! Already, he's hinting I'm the girl to wear his wings. Thank goodness I can depend on Mum to keep me fresh as a daisy all my date long."

Mum works—fast, yet gently—won't harm skin or injure the fabrics of your daintiest dresses. Use Mum anytime, every day—always before dates! Ask your druggist for Mum—today!



STAND UP FOR BEAUTY

In seven weeks' home study, Universal starlet, Ann Rooney learns the right attitude for health, charm and beauty



WRONG: Ann Rooney demonstrates three attitudes—bad standing position, sloppy walk and ungraceful action. It's appalling how many girls actually stand, walk and stoop this way!



RIGHT: Standing with her body in proper alignment Ann looks young, charming and vigorous—and her clothes hang well. Graceful, fluent movement, head up, shoulders down, tummy in and knees close, this walk radiates bouyant health and beauty. Easily and gracefully, Ann picks up a book. Compare this lovely action with the grotesque one shown above.



WHAT'S the secret of making an immediate good impression when you enter a room full of people? Why does the same dress look divine on one girl and completely insignificant on another? What makes every action of a screen star seem lovely while the simple everyday movements and gestures of Miss Average Woman often appear awkward and unattractive?

These are questions to which every budding starlet must learn the answers. And, naturally, they're the questions that lurk in the back of most girls' minds. So we asked Ann Rooney, young Universal actress, to share with us some of the knowledge of beauty, poise, and movement which she

learned through the John Robert Powers Home Study Course. Ann's such a good sport that she was willing to let us take pictures of her pretty self in the most unattractive poses—just to show a few of the real reasons why many girls lack charm, style and confidence.

You simply must "stand up for beauty," says Ann. A body that has humps and bumps and that is all out of alignment can't be beautiful or vital. Just look at Ann in her bad posture picture. Her head is way forward—in the position that's bound to bring a thick line to the back of the neck. Her shoulders slump and, of course, breasts droop at the same time. Her abdomen is pushed out and back swayed in. Knees are locked—with the resultant protruding derriere. See what happens to her charming dress? It sags and gathers and looks plain dowdy.

Very few people have all these posture

faults, but most of us, if we're not careful can claim a few of them. Watch your own figure profile in a mirror and analyze it honestly. Then, try to visualize your body as it would and should be. (See Ann in photo at left of page.)

A good recommendation is to picture an imaginary plumb line that runs down from your ear lobe, through your shoulders and hips, back of your knees, and through the ankle bone. Only if your neck and upper back are straight, your tummy in, your hips forward, and your knees relaxed will the line of beauty be yours. From Ann's experience she knows that this perfection of posture gives not only basic balance, relaxation, strength and coordination, but also a mental quality of poise and vitality.

Now that Ann—and you—have achieved good standing position, the next step is to move well. A sloppy walk ruins the general

(Please turn to page 105)



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A 20th CENTURY-FOX W. & SONS 12547 PICTURE

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Directed by GREGORY RATOFF • Produced by DAMON RUNYON

AND THE METROPOLITAN OPERA SINGERS
LEONARD WARREN and BLANCHE THEBOM
Screen Play by Earl Baldwin and John Tucker Battle • Based on a story by E. A. Ellington

The Editor's Page

AN OPEN LETTER TO TWO GOOD JOES



Joe E. Brown, left, most ardent wartime entertainer. Jinx Falkenburg, above, puts plenty of zing into her song for the boys at Hollywood Canteen.

DEAR JOE AND JINX:

Seems to me we owe you a kind of apology. Here's why: in the midst of all the acclaim for Bob Hope, Carole Landis, Frances Langford and other splendid trouperers, we have more or less overlooked the swell job you have done and are doing to entertain our boys. Especially you, Joe. Because you haven't made a fuss about it; haven't given many interviews or written any books, your particular part in show business' great wartime contribution has gone practically unsung.

Joe, I've known you for a long time. I've always liked that homely,

crinkly, kindly grin of yours, because I know it's more than skin-deep. I've admired that stamina which carried you through your cruel kid days in the circus to Hollywood fame and fortune. But it took a war to make me realize what a great guy you really are. Now I know. Putting aside your personal grief at losing a beloved son, you were among the first to hurry off to bring the boys in the South Pacific a grin from home.

Jinx, you've never become a "big star" and now I think I know why. You have everything—beauty, ambition, humor—but ego. The fact that you like to wear

a huge "Jinx" embroidered on your chest or carved in diamonds and stuff on your lapel doesn't prove a thing. Because you're still not a glam-gal at heart. You're too real, too light-hearted for that. The picture on this page proves it. You're not, like so many movie actresses, thinking of how you'll look for the photographer; you've forgotten everything but the song you're trying to put over for those kids. And just for that, I hope you DO grow up to be a big star.

Delight Evans

Shyness is no asset to a movie star—or to anyone! Now that Faye Emerson has squelched this bugaboo, everything's going her way



Faye Emerson, at one time known as Warner Brothers' No. 1 Screen Test Girl, plays tensely dramatic scene above with Zachary Scott in "The Mask of Dimitrios." Her next rôle is opposite Dennis Morgan in "The Very Thought of You."

By Elizabeth Wilson

FAYE "FRAMES" HER FOIBLES

AFTER three years of being shoved around unmercifully in Hollywood, Faye Emerson has at last planted her two feet solidly in the soil and refuses to budge another inch. "Either I'm an actress, or I'm not an actress," says Faye with dignity. "If I have talent I should be given good parts in pictures. If I have no talent then I am better off out of this business—which is already overloaded with untalented people."

As it invariably happens when an actress, who has been accepted as a combination of a busy little beaver and a mouse with an inferiority complex, gets her dander up and says to hell with it—as invariably happens, I repeat, the studio bosses sit up and take notice. After being the number one test girl on the Warners lot for the past three years, the holiday art girl, and the publicity gag girl, Faye is now getting good dramatic parts for a change, as witness her two recent rôles in "The Mask of Dimitrios" and "Between Two Worlds." When Faye said indignantly, "I'm fed up with this pushing around, I'm going back to San Diego," the studio

got all hoity-toity and said, "Indeed you're not. You're going to stay right here and act. Take your hat off and sit down."

A lot of this mental agony, this floundering around in the uncomfortable depths of despair could have been avoided, Faye admits, if she just hadn't been so darned sensitive. But if you're born sensitive and shy, as everyone knows who had the misfortune to be born that way, it takes years and a thousand deaths to build up a defense mechanism—and then just when you think no one can ever hurt you again some stupid fool can send it toppling in ruins. If you want to be a successful actress in Hollywood, it's better that you have warts on your nose than that you have feelings that resemble the leaves of a sensitive-plant.

"I know I deserved a lot of the pushing around I have received the past three years," says Faye, being big about it. "I just laid myself wide open to it. When a producer would take the trouble to talk to me about his next picture and say, 'Do you think you could play the lead?' I'd be very modest about it, like a perfect (Please turn to page 80)

SELF-PORTRAIT. Errol Flynn, in his home high in the Hollywood mountains, stands beside John Decker's portrait of himself. Errol's next for Warners: "Objective Burma."



Kodachrome by Bert Six

WHEN I was told that Barry Sullivan was to be my leading man in "Rainbow Island" I asked, naturally enough, what he was like. In making pictures, the principals are closely associated for a period varying—according to budget, the flu situation, and luck—from two to eight months. It is nice to like the person whose face you are going to have to look at during that time.

"You'll like Barry," I was told. "He's big, brown-eyed, and witty. He photographs like a million. In 'Lady In The Dark' he wore a mustache, but he's to be clean-shaven in this."

"Oh, sure," I said blandly. "All the men in my pictures are clean-shaven because of the favorable electric razor situation on my islands!" However, this description gave me the impression that Mr. Sullivan would be okay in a sarong if the script demanded it.

The first day Barry came on the set, our director brought him over and introduced him. He was big, all right, to the extent of 6 feet 2½ inches, and 182 pounds in weight. However, I gained the impression that he was a trifle nervous and somewhat shy. Twenty minutes after we had been introduced, Mr. Sullivan had vanished.

For days, this disappearing act continued with great success. When he was wanted for a scene, he popped up from nowhere. The instant the take was satisfactory, he de-mate-

rialized. I didn't discover for two weeks that, whenever he could, he was withdrawing to the anonymity of the extra groups and hiding there. Our first scenes showed a native feast on a palm-tree filled set—quite an elaborate and busy place—so it was easy for him to make himself scarcer than a T-bone on Tuesday.

Toward the end of the second week we managed to entice Mr. Sullivan into a gin rummy game. I will say this for Barry: he tries. But he must have been a mirror-breaker and a black-cat crosser as a child, because luck is not with him. Ordinarily, I am the fall guy in these friendly set games of ours, and I didn't think it possible for anyone to be dealt worse hands than I got. That was B.B.—Before Barry.

He observed patiently one day that bridge was actually his dish, so one of our magnanimous players said we should change the game just to give Barry a break. In thirty minutes, Mr. Sullivan threatened to make previous winners look like plow horses trying to crash the Kentucky Derby. I mean to say, Mr. Sullivan plays a phenomenal hand of bridge. Promptly the majority voted to go back to gin rummy, so Barry again went to the foot of the class. Gin rummy is luck; bridge is science. I remove my hat, or perhaps I should say my hibiscus blossoms, to Mr. Sullivan.

At the end of the third week. (Please turn to page 83)



"TALL
DARK
and
Irish"



Remember the suave psycho-analyst who gave Ginger Rogers such a blunt going-over in "Lady In The Dark?" Here he is, Barry Sullivan, dressed in sweat shirt and dungarees, roaming the jungles on the Paramount lot with Dorothy Lamour in her latest picture, "Rainbow Island." Read her first exclusive story about this new in-demand leading man.



As told to
Fredda Dudley



Friendly warning
from the Sarong
Girl: Watch out
for new menace,
Barry Sullivan

By
Dorothy Lamour



"YES, PLEASE?"

A million times yes, Dennis Day! Two big contracts are held in abeyance for you until the war is over—radio AND pictures

MAYBE this story should be called "My Day, by Jack Benny." For Dennis Day's been Benny's boy to the last naive wisecrack, the final bright, agreeable "Yes, please?"

But he's in the Navy now. Two contracts are being held in abeyance for him until the war is over. One is with National Broadcasting Company, holding his spot in the

Jack Benny show and the other is with RKO for pictures.

He's finished making "Music In Manhattan," with Anne Shirley and Phil Terry. In his first picture, "Buck Benny Rides Again," they made him a cowboy in a blond wig and allowed him one song. RKO, however, has shown more discernment. This time he is playing his own black-haired, dancing-eyed Irish self and is given full scope for his particular brand of pixie comedy.

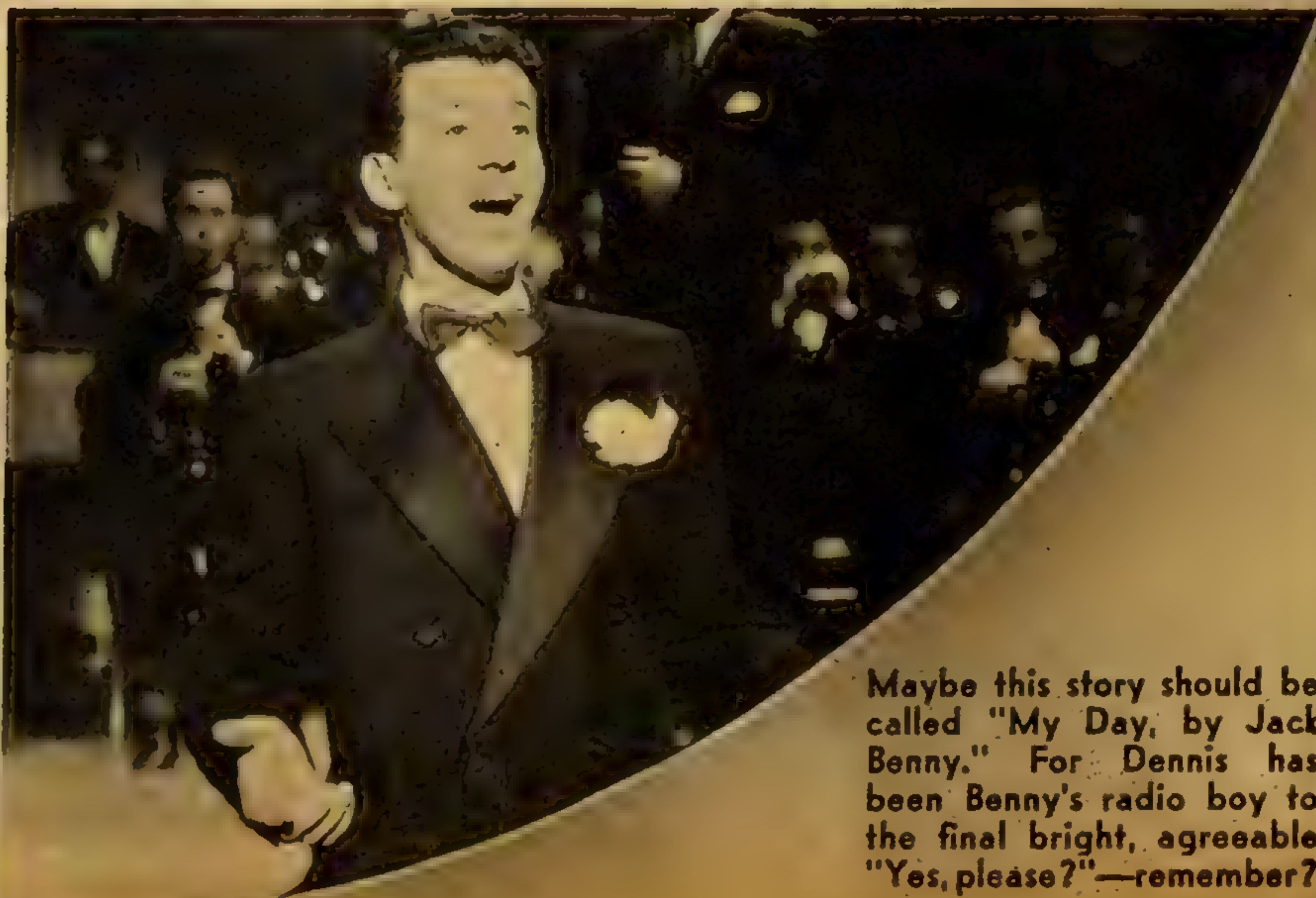
Reports on the picture and Dennis' performance are enthusiastic, but not all the fun went on the screen. Gifted with the keen ear of the singer and the lively humor of the Irish, he can be at will Jap, Swede, Greek, Cockney or lazy Mexican peon.

(Please turn to page 101)

**By
Constance
Palmer**



Dennis Day has his first real movie break in "Music In Manhattan," with Anne Shirley, for RKO. See scenes center, and above, Dennis is in the Navy now.



Maybe this story should be called "My Day, by Jack Benny." For Dennis has been Benny's radio boy to the final bright, agreeable "Yes, please?"—remember?

An Island of Fun
In a Sea of Laughs!

There just couldn't be
a heaven-on-earth like this...
where the standard of living is fun,
and you spend your life
watching Sarongs go by!

"RAINBOW ISLAND"

IN TECHNICOLOR

Hear These Hit Songs:
"BELOVED"
"BOOGIE-WOOGIE BOOGIE MAN"
"WHAT A DAY"

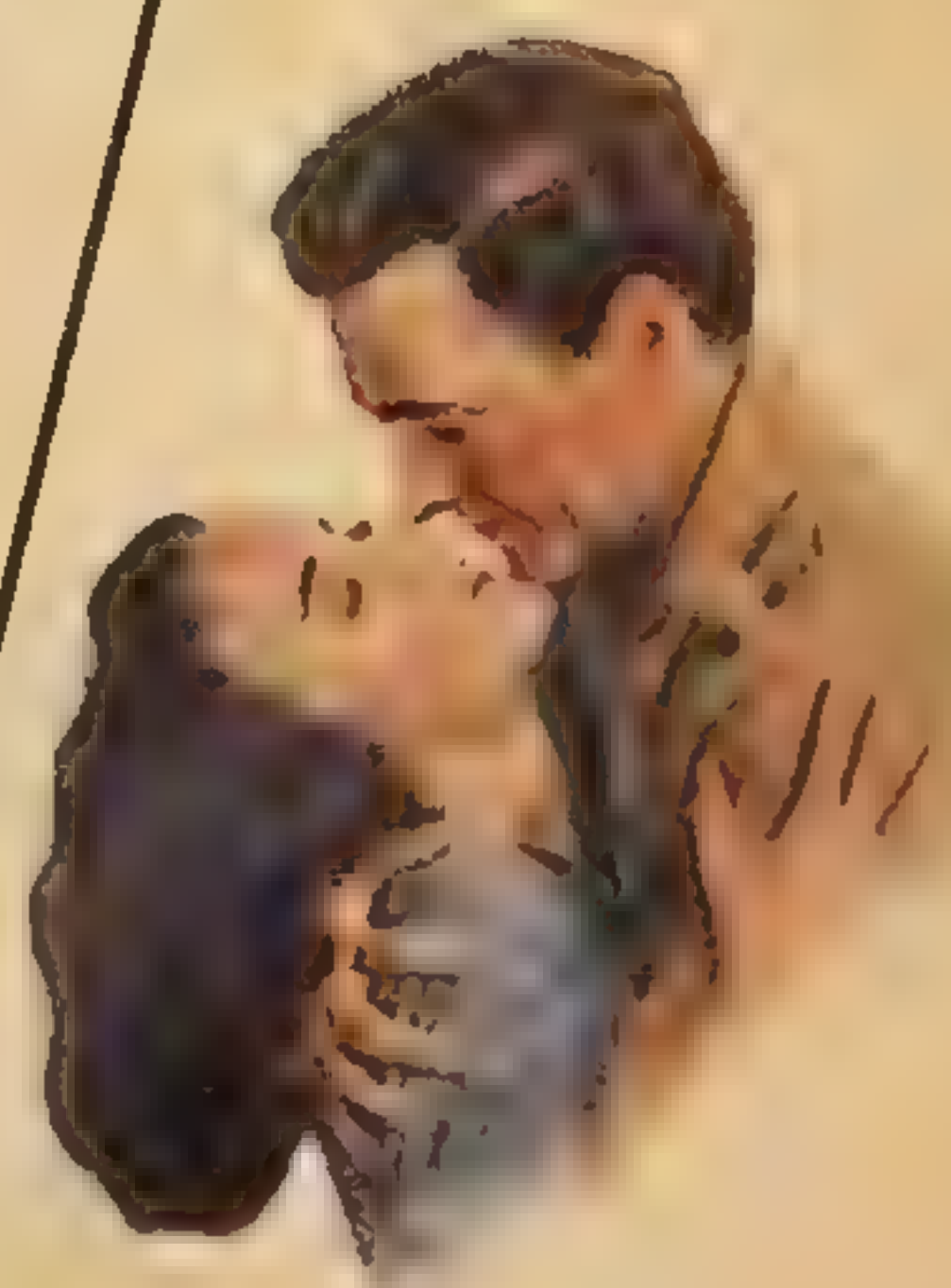
Paramount's
Romantic
Musical Comedy
starring

DOROTHY LAMOUR
EDDIE BRACKEN
GIL LAMB

with BARRY SULLIVAN
Directed by RALPH MURPHY



Screen Play by Walter DeLeon and Arthur Phillips





Scoop photos for our story scoop: left, Shaw greets Claude Rains on the actor's return to England after eight years' absence. Above, discussing the script with Vivien Leigh.

Claude Rains

COMES HOME

When George Bernard Shaw sent for Claude to play in the motion picture version of "Caesar and Cleopatra," six-year-old Jennifer Rains informed her schoolmates: "Vivien Leigh is playing the Queen of Egypt and Poppa has gone to England to seize her!"

By Hettie Grimstead

TWO men are standing in an English farmyard, leaning against an old oak gate and looking at the fields of waving green corn and barley.

"Come harvest, I'll be turning the poultry out into the stubble for a few days to feed themselves up."

"We don't do that back home in the States. We find they fatten more quickly if we keep them folded."

"That's interesting. Tell me now—"

Talking earnestly, they stroll on to look at the pedigreed Jersey heifers, two practical farmers exchanging technical notes about their job. One is a sturdy yeoman of the Kentish Vale, while the other comes from the Brandywine district of Pennsylvania where he farms four hundred acres, raising cattle and pigs and marketing chickens, eggs and butter.

"At least, my wife does most of the work," he explains to his host. "I can't be there all the time, of course." For this keen American farmer is Claude Rains of screen and stage fame, just returned to England for a few months after eight years of absence and characteristically spending a



A team to look forward to: Claude Rains and Vivien Leigh, co-stars in "Caesar And Cleopatra"



day's freedom from the calls of the cameras in studying the wartime progress of British agriculture.

He is constantly taking up a black notebook and jotting down his impressions, so that he can incorporate them in his letters home and have some of these new methods which have proved successful in England tried out again on his own land. For although Claude Rains seems so breezy and quick-moving, with his piercing gaze and his great gusty laugh, he is still essentially methodical. This visit to Britain has been planned almost to the hour, for Warners have only given him limited leave from Hollywood as his contract with them calls for him to make two more pictures before next May.

Claude says quite frankly that he really didn't intend to travel at all. Having finished playing *Mr. Skeffington* opposite Bette Davis ("best part I've ever had. I'd have done it without salary if they'd asked me! Any actor would!"), he went home East to the farm and settled down to spend the summer there with his family. He was chopping wood in the yard one morning when his wife ran out with the cablegram inviting him to portray *Caesar* in the most ambitious and spectacular British film of the year, a Technicolor version of George Bernard

Shaw's classic play "Caesar and Cleopatra," with Vivien Leigh as his co-star. Actor and farmer struggled against each other for a moment, then Frances Rains settled the matter for her husband by telling him forthrightly he had no right to turn down the opportunity of playing in Shaw. Claude agreed with her, proudly appreciating the honor being offered him, and began to pack his bags. Even his six-year-old daughter, curly-headed Jennifer, sensed something of the importance of the event though she did not fully understand it. She informed her schoolmates importantly that "Vivien Leigh is playing the Queen of Egypt and Poppa has gone to England to seize her!"

Instead of living in a London hotel, Claude chose to stay with his married sister, Mrs. O'Connor, whose home is at Purley in Surrey, a trim little suburban town of modest red-brick houses set in neat tree-lined streets. Since there is no domestic help available nowadays, he gets up early to help prepare breakfast and when he is back to supper, he wipes the dishes and does his full share of the kitchen chores.

(Please turn to page 68)



A BONA FIDE society lass who has theatrical ambitions doesn't exactly set out deliberately to be booted out of the Social Register, but take it from Jane Wyatt—it helps.

Jane was literally born with a social millstone around her pretty neck. Her full name is Jane Waddington Wyatt, and she was the second daughter of Christopher Billop Wyatt, broker, and Euphemia van Rensselaer Waddington Wyatt. The van Rensselaer dates back to that first Dutch patroon of Manhattan bearing the same name.

"My problem," Jane told this writer during a recent interview, "was this: how in heck was I going to convince hard-boiled stage producers that I could become a working girl with a fancy background like that." That she has succeeded in spite of her blue-blooded lineage is plenty evident by her lucrative contract at RKO Studios and the fact that you will see her next in a romantic lead opposite Cary Grant in the film version of Richard Llewellyn's best selling novel, "None But The Lonely Heart."

But don't think for a moment that her progress to stardom wasn't a tough strug-

gle. Jane's battle to achieve cinema importance makes the career of a Horatio Alger hero look like child's play. And it was mostly because of that pesky society background. But she admits that a little thing called the Wall Street crash back in 1929 helped her immensely to live down her past. It completely emptied the Wyatt family coffers, but Jane did not really get into her stride until after she had officially parted company with the upper crust by being tossed out of the Social Register clique.

"I don't like to talk along the lines of 'the poor little rich girl,'" Jane told me, "because people rightly put their tongues in their cheeks when you get into that vein. But believe me, it's the

Blue-blooded lineage means little to Broadway or Hollywood, as Jane discovered. Today, after a tough fight, she's a success, featured with Cary Grant in "None But The Lonely Heart" (right). At home, as Mrs. Edgar Ward, she's fond mother of two sons — youngest, Michael, pictured with her at lower left.

hardest thing in the world for a girl with money and position to make people believe that she is trying to get somewhere on her own. I had heard stories that I could expect opposition when I tried to get into the theater, but I never dreamed the real thing would be what I eventually found.



"POOR LITTLE RICH GIRL" MAKES GOOD

A society background was no help to Jane Wyatt in her struggle for stardom, though being booted out of the Social Register helped. Here's a real success story—in reverse



By
Barry
Farrar

"Oh, don't get me wrong! I didn't play the martyr. I knew what I wanted and I was willing to stick my chin out as far as it would go. I really had the theater bug in a bad way. Actually, I was so eager to make a go of it that I didn't spend much time thinking about the day-to-day hardships. What really sent me off to the races, though, as the saying goes, was when my family lost everything in the crash. My ambition became more than a mere desire to succeed in the theater; it developed into an economic necessity."

Before the financial chaos of 1929 Jane really did enjoy the life of the idle rich. She lived with her parents, two sisters and a brother in one of those magnificent, old five-story brownstone mansions in New York and there were seven servants to see that no one lifted a hand unless he or she wanted to. "But when we lost our money," Jane explained, "we were left with one servant, a cook, who had been with us so long she wouldn't leave, and a dumb-waiter that conveyed our food up from the kitchen to the library, where we started having our meals."

As for that stage bug, Jane had tended it all during her days at Barnard College, although she had gone on to higher learning mainly in the hope that she would forget her childhood ambition to have a career in the theater. But when she was nineteen she gave into the urge and left school, enrolling at the Apprentice School of the Berkshire Playhouse at Stockbridge, Mass. And then, after four months at Stockbridge, she came back to New York to buck her society background and to hound producers for a try at the stage. "I was later to discover," she told me, "that being a society girl had given me only one advantage, that of having enough money to pay for the kind of training I received at Barnard and the Berkshire Playhouse."

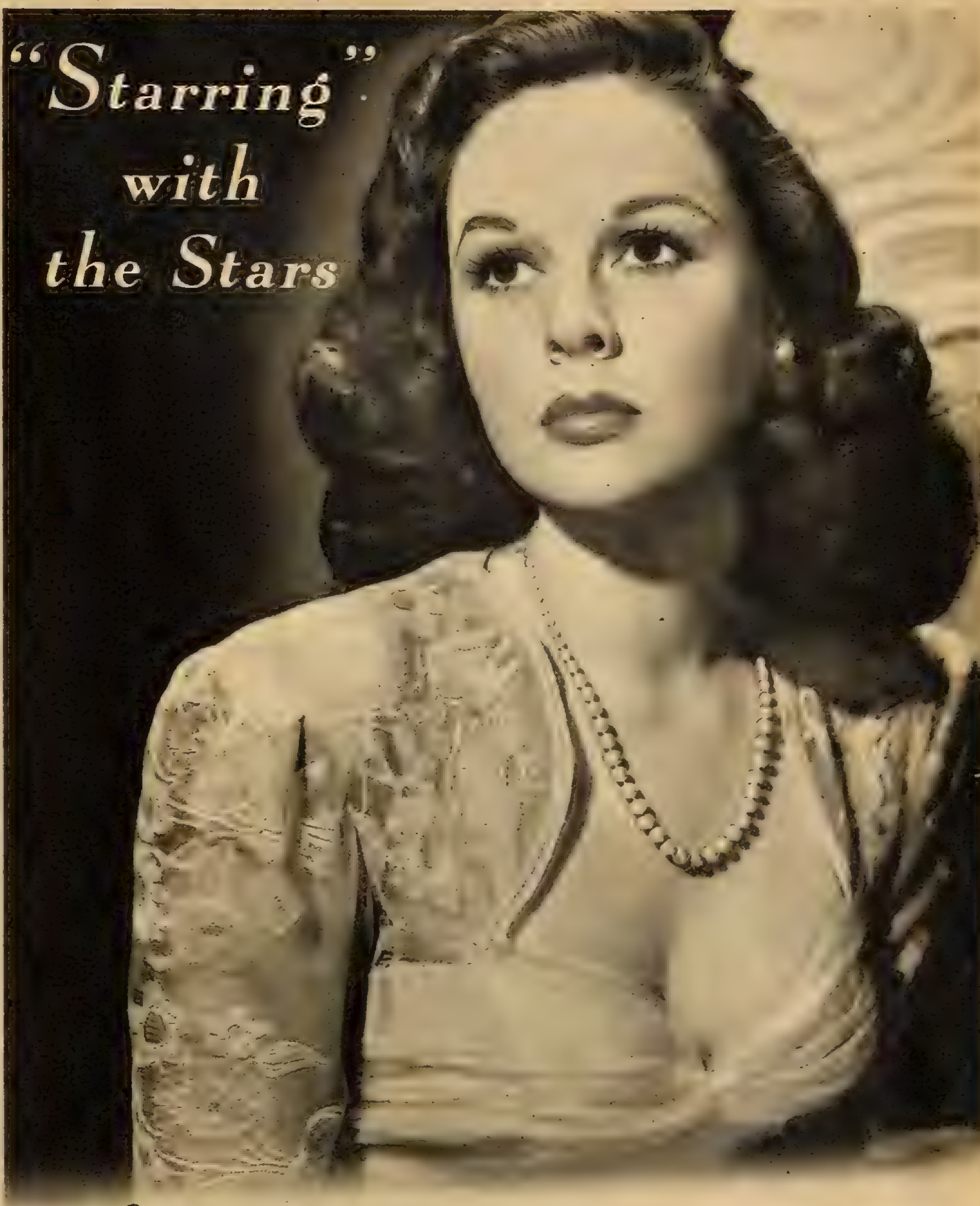
Jane got her first job as Rose Hobart's understudy in a play called "Trade-winds," which didn't last very long. For the next year after that she took what she could find, but spent most of her time trying vainly to convince producers that she wasn't just another society-girl out for a lark. "I was getting pretty desperate at times during this stretch," she told me, "because the theater refused to take me seriously. And then the great event happened. They took my name out of the Social Register because I wanted to become an actress, and all the New York papers blasted it in print. Now, I decided, I might get somewhere. But it actually wasn't until the crash of 1929 that I was able to put over a convincing story that I really needed work, because it soon became general knowledge after that that my father had lost his entire fortune."

Instead of being defeated over their reverses, Jane's mother turned the family mansion into a boarding house; but for the next two years it was all she could do to keep the wolf from the door. "During this period," Jane said, "I, who had hardly even walked around the block, tramped from one theatrical agency to another. I got some work but all the plays seemed to close almost as soon as they opened.

(Please turn to page 103)

SUSAN HAYWARD starring in PARAMOUNT'S "AND NOW TOMORROW"

"Starring"
with
the Stars



On and off the screen, lustrous, flattering DELTAH PEARLS*

share the spotlight with the glamorous stars who wear them.

Necklaces and earrings, perfectly matched. At better jewelers.

L. HELLER & SON, INC., FIFTH AVENUE, NEW YORK

Deliah Pearls

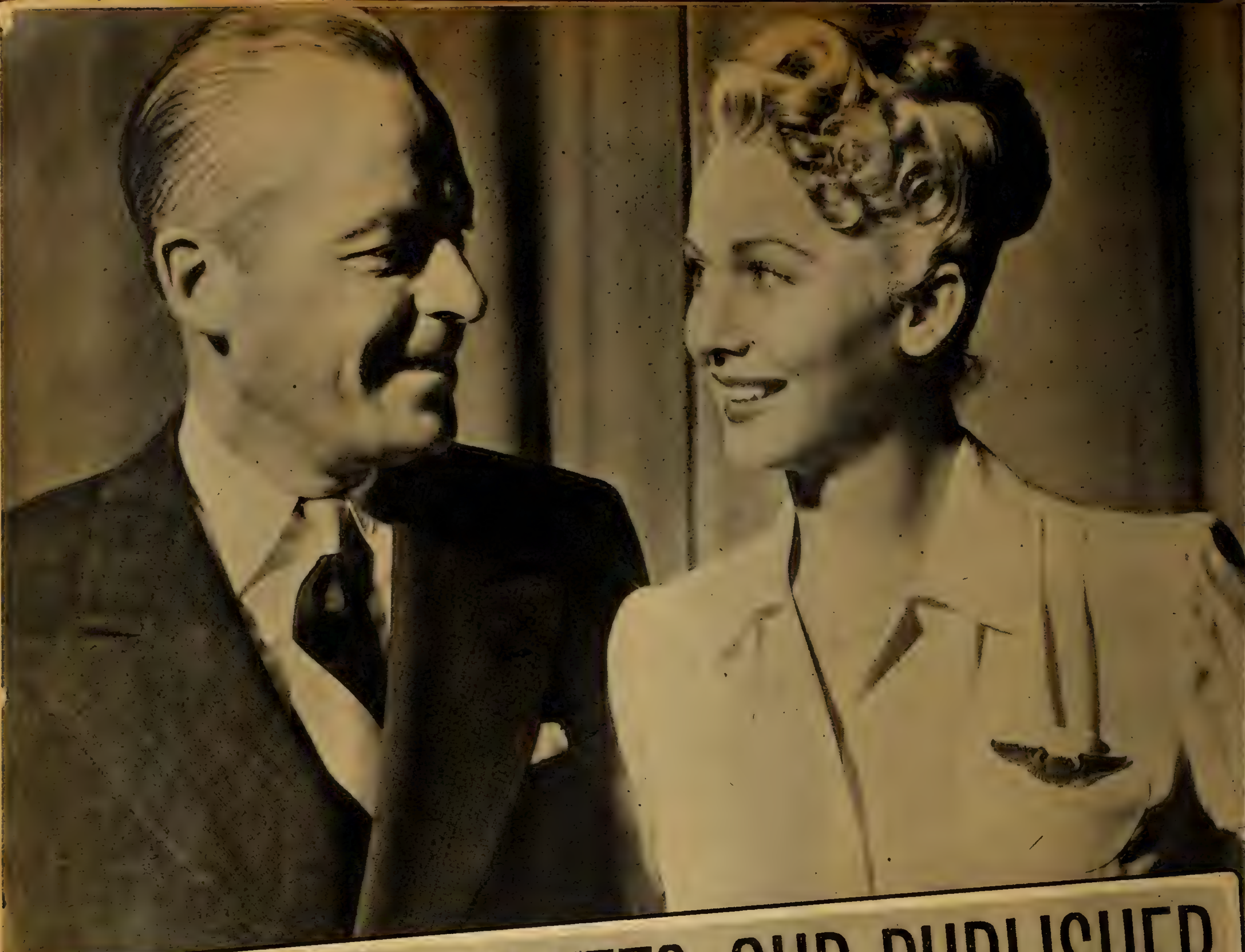
WORLD'S FINEST REPRODUCTIONS

*simulated



Once Chosen -

Always Treasured



Hollywood GREETES OUR PUBLISHER




Publisher of Liberty Magazine and the Screenland Unit, Paul Hunter, headquarters in New York, keeps in close touch with fifth largest industry by visiting the motion picture studios, meeting the stars. Top, with charming Carole Landis, pictured on the set at RKO-Radio Studios. At right, with Lady Korda, better known to movie fans as Merle Oberon, star of two new films, Columbia's "A Song To Remember" and United Artists' "Dark Waters."



At left, Paul Hunter drops in to see Myrna Loy at M-G-M, where Miss Loy is making her screen come-back opposite William Powell in "The Thin Man Goes Home." Above, with George Murphy at RKO Studios. Top, attending a picture premiere with Betty Hutton and, top left, chatting with Chili Williams, famous Pin-Up Girl.


When Paul Hunter visited the cinema capital some of your favorite stars gave him a royal welcome



MERLE OBERON
AND
CORNEL WILDE

Brilliant new team appear
as Madame Sand and the
composer, Chopin, in
Columbia's new romance,
"A Song To Remember."


Kodachrome
by Coburn



He's Hollywood's sensational man of the moment! Catch up with Cornel Wilde here

TAMING THE WILDE MAN

By Jerry Asher



He plays Merle Oberon's lover, Chopin, in "A Song To Remember." And Wilde is a man to remember, whether you meet him as a fencing champ (top), in character, or at home with his pretty wife and baby.

"WITH a little bit of success, you gain assurance, confidence that manifests itself outwardly—whereas before, it was hidden and smothered in fears. You stop looking for slights and insults from others. But when you're really broke, hungry, and worried, and need a job like hell, and someone gives you a very cold brushoff, you just can't laugh it off. I took things very defensively for a long time. I was always upset and worried. From now on I'd like to believe I am the kind of happy person I've always wanted to be—always knew I *could* be once the pressure was removed."

Cornel Wilde's smoldering eyes grew even darker as he spoke. Just for a quick flash they mirrored the memory of past pain. Then his handsome face, olive-skinned and romantic, broke into smiles. Strange little dancing shafts of light popped back into his eyes again.

"What's going to be your pleasure for lunch, sir?" The waiter gave it an Academy Award reading.

"You mean it's really going to be a pleasure?" Cornel kidded back. He ordered jellied consomme.

"Don't tell me what kind. I'm (Please turn to page 89)



That's no toy dog, but a real puppy admiring his mirrored reflection, left above, while Butch admires him. Center above, M-G-M's new white-haired boy with the grown-up wonder boy, Mickey Rooney, and director Clarence Brown—famed trio of "The Human Comedy" together again in "National Velvet."

By Hattie Bilson





FOR Jackie "Butch" Jenkins a movie career was not only inevitable, it was unavoidable.

Far from seeking fame, Jackie hid from it. He wasn't looking for a place in the sun. He had one—in the backyard of his family's beach home at Santa Monica.

Most children who attain screen success are shoved into it by mothers fierce with ambition for their offsprings. Butch's mother is Doris Dudley, stage and screen actress, a vibrant blonde young woman who was far too absorbed in playing the feminine lead in "Moon And Sixpence" to seek the complications of another career in the family.

Director Clarence Brown, searching for a child to portray Mickey Rooney's young brother in "The Human Comedy," chanced across Butch playing in the beach sand. The tiny boy was unknown to him, but Brown saw freckles big as gingersnaps almost blotting out a microscopic nose . . . pudgy cheeks and big brown eyes soft with daydreams . . . blue jeans and an old sweatshirt . . . a fishing rod and bare feet—the flesh-and-blood realization of Saroyan's brain-child.

Revelation of the child's identity and dramatic heritage was cause for further rejoicing at the M-G-M Studio. Not only his mother, but also his grandfather are responsible for the histrionic corpuscles dancing in Butch's bloodstream. His entire family tree is loaded with artistic apples, including one labelled "old-time vaudeville." It followed as the night the day that the National Critics' Poll of the *Film Daily*, a motion picture trade paper, should acclaim Jackie Jenkins' first screen appearance as the Best Juvenile Performance of 1943.

Butch is an animate version of the barefoot boy of your childhood memories, spiked with an imagination that scampers mischievously from tall tales of derring-do to highly original methods of expediency. His latest "fish story" may well end all fish stories. Butch spends most of his spare time fishing off the Santa Monica Pier and generally manages to bring back a couple of minnows or the like. This time, however, he returned with only the head of a huge barracuda strung quite professionally on his pole. Mom's gray eyes narrowed with suspicion at his dramatic account of the

(Please turn to page 62)

In large pictures on this and facing page, Butch is shown with the family pet, Heidi, two hundred pounds of playful St. Bernard clipped like a French poodle — yes, by Butch. By the way, the boy's growing up—see how tall he looks, at right. Above, a scene from "National Velvet," in which Butch appears (as Jackie Jenkins, of course) with Mickey Rooney and Elizabeth Taylor. Kid has terrific crush on pretty Elizabeth. At left above, breakfast scene in the Jenkins home at Santa Monica beach: Butch, his older brother, Skipper, and their pretty mother, known on the screen as Doris Dudley, to her sons as "Genius."





**MARLENE
DIETRICH**

Pictured here in her new rôle of Jamilla, glamorous dancer in M-G-M's latest Technicolor spectacle, "Kismet," which co-stars Ronald Colman

By
Vivian
Cosby

SHE'D RATHER BE WRIGHT

She's never posed for "leg art," or been inside a night club. But by being herself, Teresa has become the only actress chosen to co-star with Gary Cooper twice



ONE of the happiest moments in Teresa Wright's life happened when she was on a holiday in Nogales, Mexico. She and her husband, the writer Niven Busch, were strolling along one of the quaint streets, when a sixteen-year-old Mexican boy recognized her as Teresa Wright, the movie star, and excitedly extended greetings. Soon he was joined by other admirers who bombarded her with questions.

When Teresa finally got away from the crowd she said to Niven, "It's wonderful! After a whole year of being off the screen, they still remember me."

Anyone who saw the picture, "The Pride of the Yankees," would find it hard to forget the talented little actress who played Mrs. Gehrig opposite Gary Cooper's Lou Gehrig. But when Teresa became ill over a year ago and the doctor ordered her to take a long rest she was positive she would be forgotten. The recognition of the young Mexican boy proved she was wrong.

At the age of twenty-two Teresa had the good fortune of obtaining both success and romance. Only three years ago she was appearing in the Broadway play, "Life With Father." Samuel Goldwyn was enchanted with the sincerity of her performance and signed her for pictures. Her first picture was "The Little Foxes."

While she was making this picture she met Niven Busch. He was attracted by her sweetness and made it a point to be on hand to escort her home each evening. After a whirlwind courtship they were married in the lovely garden of Niven's home in Van Nuys. Then to add to this happiness she was given the Academy Award for the best supporting performance of the year.

Samuel Goldwyn had ambitious plans for his talented young star and commissioned Lillian Hellman to write her (Please turn to page 95)



In "Casanova Brown" Teresa Wright and Gary Cooper play proud young parents. Tiny Teresa wore special built-up shoes to increase her height in scenes with big "Coop."



Co-stars of "Casanova Brown" confer on International Pictures' set with producer William Goetz, left below, and director Sam Wood, who also directed "The Pride of the Yankees."



WHAT IS HAPPENING
TO LON McCALLISTER
Now!

Lon's in the Army now, and how! He's just another soldier for Uncle Sam. Pvt. Lon McCallister is currently a cast member of 20th Century-Fox's movie version of the great A.A.F. show, "Winged Victory." Left, reading up: Lon in three scenes from the film; with Pvt. Barry Nelson, another soldier actor; consulting with director Cukor. Above, and facing page, Pvt. McCallister gets a little feminine appreciation—and able assistance—from pretty Jeanne Crain, heroine of the picture.

The kid who captured your hearts as *California* tells of his adventures in the service and his current assignment in "Winged Victory"

YOU saw him in "Stage Door Canteen" as *California*, the shy, naïve boy who had never been kissed. And you fell in love with him, as women did all over the nation. You saw him again as *Sparke*, the boy who fell in love with a sorrel filly (and also with Jeanne Crain) in "Home In Indiana."

Then you heard he'd gone into the Army. You thought maybe you'd never see him again for the duration. He thought so, too. As Lon McCallister went about his duties in the Army, he believed his movie career was finished until the war was over.

He was just another soldier in Uncle Sam's Army, going through the same basic training as all the other boys. And he was just as homesick—maybe more so—than the others. The first day he was inducted, he stood in line in the rain for over an hour to call his mom. Later on, when he was transferred to Camp Crowder in Missouri, he found he had

to wait in line two hours to make a telephone call home. He did the grubbiest jobs in the Army. He worked at K. P. and as night fireman. Twenty-one fires had to be stoked at night—and there was just one man to do it all. So Lon shoveled coal and took out all the clinkers. When he was night fireman, he was supposed to get his sleep in the daytime. But just try to sleep in a G. I. barracks in the daytime with men coming in and out all day long!

His head was foggy; he was bemuddled; he was so homesick he thought he'd die. Until one day he was talking to one of the older men in the group at camp. The man showed him the picture of his baby son. "Gee, I'm sorry I can't see the kid," he said. "I'd hoped I'd hear his first words; see his first baby tooth. I wanted so to see him grow up."

Lon thought, "This is the real thing. If I were married and a father, I'd feel the same way. No wonder he's homesick. Sure, we're all homesick together. But it doesn't matter so much whether or

(Please turn to page 73)



**By
Dora
Albert**

B LONDE Susanna Foster, better known as Susie, lives in a glass-enclosed penthouse apartment above a private home. As the home is located on the highest spot in the Santa Monica Mountains, or Hollywood Hills, Susie is very much alone. She doesn't even have a telephone. But she does have a piano.

The penthouse has a great many glass windows. Through these windows, Susie sees snow-capped mountains, the fertile, green San Fernando valley, Hollywood, a dozen other communities, seaside resorts and, on clear days, Catalina Island, which is 22 miles off the coast. At night, it all turns into a twinkling, sparkling fairyland.

The penthouse, which has sliding glass panels between the rooms, contains bedroom, hallway, kitchenette, dinette and living room. Here, Susie has all her worldly possessions, including a piano and more than eighty albums of phonograph records—a total of more than a thousand tunes, ranging from the hottest boogie-woogie to grand opera.

"I don't mind living the way I do," says Susie. "In fact, I love it. I make myself a small breakfast, go to the studio for lunch when I'm working—right now I'm doing 'From Bowery To Broadway'—and usually have dinner out. Then I come home, and the world is mine!"

Long evenings are spent composing, playing the piano, singing and playing records.

The main reason for Susie's retreat to her aerie is that, like Garbo, she likes to be alone. But there are other complications. Her father, Lester L. Larson, now a government employee in Los Angeles, and her mother, Adelaide, have been separated for several years. There are two sisters, Kathleen, 18, and Vicki, 16, who are living with their father. While the separation is friendly, Susie can't take sides.

"I had the idea of moving in with dad and the kids last fall," she said. "I found a lovely house with a lot of rooms and baths and even a swimming pool. But I didn't rent it because it wouldn't work out. It would be kind of like playing favorites."

Susie, now 19, has been under contract to three studios, MGM, Paramount and Universal, where she is now held in high esteem. She has been in Hollywood nearly eight years. She has appeared in eight pictures. MGM let her languish; Paramount used her in "The Great Victor Herbert," "There's Magic In Music," and "Glamour Boy," and Universal gave her her first great break in "Phantom Of The Opera," with Claude Rains. This was followed by two Donald O'Connor comedies, "Top Man" and "This Is The Life," then "The Climax" with Boris Karloff and Turhan Bey, and now "From Bowery To Broadway," with Maria Montez, Jack Oakie and Donald Cook.


She is not, according to Hollywood's financial standards, a success. Her salary, broken down, reveals the usual taxes, payments to agents and singing teacher, a business manager, a very small trust fund—and then Susie has about as much to spend as a very good feminine secretary or a war worker. She drives a 1941 convertible of low price class which she has cracked up three times.

(Please turn to page 65)



May be a "publicity romance," but Susie and Turhan Bey are a charming couple, whether in Universal's "The Climax," below, or having a gay evening on the town, above.





Can you picture
this lovely crea-
ture alone in a
penthouse? Better
read up on Susie
Foster, Holly-
wood's nineteen-
year-old hermitess

By
Barbara Flanley

oooooh,
Susanna!

Republic's big new musical has hilarious "Kisedivey" specialty number, below; gay gags perpetrated by Connie, Jerry, and Joe, left.



Streamlined sample of beauties to be seen in "Atlantic City"; Alma Carroll.

Connie Moore comes into her own as sparkling star of "Atlantic City," with Paul Whiteman, Jerry Colonna, Joe Frisco, Belle Baker



**THE MOORE
THE MERRIER!**

Peggy Ann Garner is different from any child actress you've ever seen. Read her first interview

By Mollie Merrick

AWKWARD AGE STAR



She's the twelve-year-old who made such a hit as the child *Jane* in "Jane Eyre." Above, as Peggy Ann really looks. At left, in her latest character of the slum child, *Francie*, for "A Tree Grows In Brooklyn," picturization of the famous book.





"MR. AMERICA"

Big, bluff Brian Donlevy has a lot of the homespun qualities we admire most. Meet him in this candid story

By Liza

THOSE people who like nothing better than to take jibes at Hollywood are always carping about the miscasting that goes on in the studios. To hear them prattle you'd think that all Americans were played on the screen by Charles Boyer, and all Frenchmen by Mickey Rooney. But not even the most dyed-in-the-wool critic can poke fun at King Vidor's and Metro's choice of Brian Donlevy to play the lead, that of a typical American, in the muchly discussed "An American Romance." For Brian Donlevy is a typical American guy.

In the picture Brian plays *Stefan Dangosbiblichek*—later shortened to *Steve Dangos*—a young Slovenian immigrant who arrives at Ellis Island in 1898, and winds up as a wealthy and powerful steel magnate. (Hollywood is counting on this picture showing the nations of Europe the opportunities offered a man in the land of free enterprise.) And right now the boys at Hollywood and Vine are making book that when the Academy Awards are passed out next winter Brian Donlevy will be there to clutch an "Oscar" in his perspiring hands and murmur a grateful "Thank you." He gives that good a performance as *Steve Dangos*.

Like *Steve*, Brian was born in the Old World. In Portadown, County Armagh, Ireland, to be exact. He didn't grow up to be a steel tycoon. But he did grow up to be a high-salaried movie star—which ain't bad! Brian's father decided that America looked like a mighty good place to bring up a family. So the Donlevys immigrated to the United States, and settled down in Wisconsin, where father went into the woollen business.

In America Brian quickly developed into a pretty tough cookie. Brought on, for the most part, by his overwhelming desire to write poetry. Poetry writing, he discovered, led to considerable heckling, which led to considerable fighting. The more poetry Brian wrote the busier his fists became. First thing he knew he was competent to fight professionally.

Donlevy plays *Steve Dangos*, poor immigrant who starts as an iron worker and rises to become an industrial leader in M-G-M's epic, "An American Romance." The "romance" stands for the growth of American industry.



Typical American guy at home: Brian, above and right, with his pretty wife, Marjorie. His honesty, salty sense of humor make him one of the most popular actors in Hollywood.

But, unfortunately, not to write professionally. He's still a little sore about that. Even today, every time a director inadvertently turns his back Brian rewrites the script—but at least he doesn't do it in rhyme!

When Brian left United States Naval Academy, he became enthusiastic over the idea of being an actor, but as no one shared his enthusiasm, and certainly the theatrical agents didn't, he kept one jump in front of the bill collectors just so long—then took the first job he could get. Modeling, no less. And as Cleopatra, of all people. Complete with veils and padding. "I was a lot slimmer then," Brian confides, "and I hadn't grown a mustache. But I don't think I was very outstanding as Cleopatra."

Leyendecker, one of the illustrators he modeled for, got him an invitation to the Green Room Club, where he met a lot of theater people. Among others he met the late Louis Wolheim, who took a great liking to him, and put him into the cast of the popular "What Price Glory" as the corporal. After that Brian could safely call himself an actor. After numerous New York plays he came to Hollywood some ten years ago, got the part of the black-shirted killer in "Barbary Coast," and has been kept as busy as a bird-dog ever since. His salary jumped into the higher brackets after "The Great McGinty."

Six years ago Brian further proved that he was a typical American guy by falling hard for a very gorgeous red-head who was singing at the Trocadero on Sunset Boulevard. He finally convinced her that he was not the murder-

ous type he was on the screen—Brian was having a run of gangsters at the time—but was really quite a nice home-loving fellow who wouldn't even harm a field mouse. So Marjorie and Brian were married December 22, 1937, in Tia Juana, Mexico, and then were re-married on New Year's Eve in a church in Hollywood. The Donlevys have a sixteen-months-old baby girl who is blonde and dimply and curly-headed. Brian dashes out of the studio like a wild man so he can get home in time to feed her her spinach, and at the slightest excuse will drag a whole raft of pictures of her out of his wallet. His only disappointment was her name. Brian likes names with initials that spell something. It's his pet superstition. But Marjorie insisted that the baby be named Judith Ann. And what can you make out of JAD? Lloyd Nolan is Brian's best friend, and when Marjorie was in the hospital the boys got together and celebrated Brian's be-



coming a father in fine old American style.

Three years ago the Donlevys bought an atrocious shingled bungalow and several acres of land in Brentwood. Their friends shook their heads and went "tsch, tsch." Then they proceeded to transform it into one of the most charming and gracious farm houses to be found in Southern California, with beautiful rolling lawns, a swimming pool, a flower garden, a vegetable garden and an orange grove. Near the garage Brian built himself a workshop which is the envy of every man who sees it. He is a great putterer. And very clever at "fixing things." Even his friends, who like to kid him about his sawing and his planing, admit that he makes wonderful tables and bed trays.

The playroom of the Donlevy house covers the entire back of the house, is about 30 by 20 feet, and is done in Early American—easily one of the most at-

(Please turn to page 99)



Janie's heart is in the Army, at far left with co-star Bob Hutton; Joyce's with the Marines, center with picture of Lieut. Robert F. Lewis, who is sprinkling the enemy with bombs somewhere in the South Pacific. Making home recordings is one of her favorite pastimes.

A PALE blue bandanna and a pair of brown eyes like headlights. That was the first impression of Joyce Reynolds. She peered up from beneath Olivia De Havilland's bangs, and admitted that what bothered her most right now was a bunch of green bananas.

About Olivia's bangs. Joyce Reynolds wore them at the moment because the make-up department found they exactly matched her own front hair, which she didn't want to cut short—the same reason why Olivia had worn them in a picture once. And about the bananas. They bothered her because they were on a

"JANIE"

Otherwise known as Joyce Reynolds, latest Texas lovely to make you stop, look and whistle

By Jessie Henderson

South Pacific island. At least, because Lieut. Robert F. Lewis was there.

Oh no, Joyce said—but with a kind of glow in those huge brown eyes—she and Lieut. Lewis weren't engaged. After all, she's only nineteen and not through college yet; she returns to her studies between films. Still, it's known that the Lieutenant gave her a present (a gold cross) which she wouldn't be without for an instant. He's flying on the Pacific battle front; his latest letter told how he and the other boys had scouted the jungle to see what they could use for food if they happened to bail out and come down in it.

They found chiefly bananas, not ripe, and the circumstance worried Joyce more than a little. Although, she reflected, if he bailed out near the shore, he could continue to have those elegant fish fries he'd described.

She mentioned these items seriously, eating a ham sandwich in the studio cafe; a quiet figure (for she isn't the sort to bounce about) in a delft blue and white dirndl. The embroidered daisies on the suspenders were in a way symbolic; fresh and pretty as a daisy is how she strikes you, a daisy with the dew on. When she talks, it's to the point in a Texas voice as melting as her eyes. Those eyes deserve—and generally receive—more than passing notice. They are larger than you'd believe possible, intensely alive, and among the most arresting in Hollywood. The kind that are velvety but brilliant.

No use talking, there's something about Texas. Consider Linda Darnell. Or Ann Sheridan. Or Joyce Reynolds, who faintly resembles Ann. Where do they get this and that, especially a complexion such as Joyce has, so pink and smooth you could eat it with a spoon? Maybe they live on alfalfa or something. But no, Joyce said she'd never swallowed a handful of alfalfa in her life. Only, from the time she was a little girl, she's washed her face in water and then with cold cream, every day.

It was the eyes and the complexion, as much as anything else, which helped

bring Joyce a Warner studio contract about a year ago. Naturally, she has other things to her credit; slim lines, a height of five feet three, a weight of a hundred and ten pounds, and yes, sure, an unusual flair for acting. These qualifications add up to the fact that the studio regards her as one of its brightest newcomers.

Proof? At nineteen, and in her sixth picture, she was given a starring rôle in "Janie." Already she had played rather important parts in "The Constant Nymph," "Thank Your Lucky Stars," and "Adventures Of Mark Twain." Now they're hurrying to put her into another film—soon's they can make up their minds—with the eager haste of a proud parent showing off a talented daughter.

Four years ago, Hollywood had never heard of Joyce Reynolds. With other fifteen-year-olds, she was forging her way through high school, thence into the University of California at Los Angeles, specializing in history and drama courses and getting awfully good marks for anyone so good looking. As a matter of fact, getting awfully good marks, period. Unlike the average glamor girl, Joyce would rather study than play tennis.

Come right down to it, Joyce turns out to be unlike the average glamor girl in many respects. She's level-headed, for example. And her background is as different from that of the usual movie aspirant as a fudge sundae from toast. Not but what toast may be okay.

In Houston, Texas, the Reynolds family is such that Joyce could have lollled around there and been a society deb, except for two things. One was that on a trip to the Coast, Joyce and her mother had been charmed by the Hollywood climate. The other was that Joyce didn't want to be a deb. From kindergarten days, she's wanted to be an actress.

It wasn't the lure of money which in any way affected this desire. Nobody could have been more astonished than her studio when the news recently leaked out that they had an heiress under contract. Her father left Joyce so much of



Bob Hutton and Joyce Reynolds, with the innocent sweetness of a sub-deb, play young romantics in "Janie," her first star rôle for Warners.

the State of Texas that she could put Warner Studio down in the middle of her holdings and people would have to ride for days to find the darn thing. The ranch acres, to be inherited when she is twenty-four, are counted by the thousand.

So what's the gal's ambition? To buy a ranch!

"That Texas land isn't good for much but grazing and oil wells," she observed with honest deprecation (only good for oil wells, huh?). "It isn't what I call

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"Gamin," Joyce's French poodle, enjoys her piano playing as much as anyone. He's a privileged character in the triplex apartment where Joyce lives with her mother and grandmother. Center, like any other girl her age, she can spend many happy hours trying on new hats. At right, all dressed up in her party finery, she shakes hands with her director, Michael Curtiz, on the "Janie" set.



PHOTO PREVIEWS

First flashes from important new motion pictures



"Guest In The House," powerful drama adapted from the Broadway stage play, offers Anne Baxter her most provocative rôle, that of a neurotic young girl who disrupts the family life of a friendly couple. Ralph Bellamy, left below with Anne, plays the husband; Ruth Warlick, below, the wife. Bottom of opposite page: closeup of Bellamy, and Miss Baxter in a scene with Scott McKay, interesting newcomer in the Hunt Stromberg production.





New team, Ginger Rogers and Joseph Cotten, appears for the first time on the screen in Vanguard's new romantic drama, "Double Furlough." Ginger plays a girl prisoner on furlough, Cotten an Army sergeant who falls in love with her. Shirley Temple, above, plays the star's cousin who is curious about her private affairs.



*** Hollywood's Design

Let wartime restrictions fall where they may! The stars have found a workable solution to the problem of "How To Do Without." So can you!

By Ruth Tildesley

WARTIME living is an art, and believe it or not, it is cultivated to the nth degree in Hollywood. Victory gardens, housekeeping shortcuts, vitamins and all other allied subjects are the topics of conversation instead of

sables, cadillacs and caviar, which have been shelved for the duration. Yes, the stars and their wives are showing America a thing or two about managing a ménage.

Two such wartime-living artists are the Alan Marshals and the Basil Rathbones. The Alan Marshals live in an English type house on a hill not far from Brentwood, where on a clear day the sea-loving Alan can look out over the blue Pacific and dream about the sailing he will do after the war. They bought the place before the builders had finished.

"We were so enchanted with the Englishy look of the living room when we bought it that we decided to finish the ceiling in dark beams, make it like an English tavern, with lots of pewter and brass, old English tankards, blue plates, those heavy fireplace coal scuttles and andirons, and old English settles," remembered Mrs. Marshal. "Every time we picked up a book that mentioned something English or taverny, we put it down as a 'must.' Then we set out to look for the pewter."

"There is a special establishment that is supposed to carry the best pewter," put in Alan from his seat on the piano bench, where he was trying out a new song. "I had spoken to the proprietress beforehand and she was expecting us, but there were so many customers ahead of us that she invited us to sit down in a room in back of the store to wait."

"Those two luscious-looking green couches were back there," said Mrs. Marshal, patting the one she was adorning and nodding at the one that I occupied facing her. "See how long they are and how deep and comfortable? We

waited on them so long that we decided we'd hate to part with them. Buying hard old English settles didn't appeal too strongly. So we bought these two couches that night and had to start all over again to design the room around them!"

Mrs. Marshal has had to be just as adaptable in the kitchen. She's an inveterate collector of recipes from all quarters of the globe, especially from New Zealand, where butter, cream, and cheese are plentiful. The way the Marshals talk about the country "down under" you'd think they'd spent years there, but actually Alan hasn't been there since he was five.

"The odd thing to me," observed Alan, "is that though Christmas falls in mid-summer there, when it's 110° in the shade, they follow the English custom of serving roast turkey or goose, flaming plum pudding, mince pie and all the holiday fixings we associate with cold weather. You'd think they'd go in for ices and lighter foods."

"Since curries are Alan's favorite food, I try out every recipe I find. Here's one from New Zealand."

CURRIED LAMB OR CHICKEN

Slice two apples and one onion. Fry them in whatever shortening you have (the recipe calls for butter—but that's New Zealand for you!) When this is light brown, put it aside for a moment. For the gravy take ½ cup of boiling water, 1 tbsp. chutney, 4 dessert spoons of curry powder, 2 tsp. flour mixed into a smooth paste with cold water. Cut lamb or chicken into cubes combine with apple and onion slices, the gravy mixture, and a handful of

Alan Marshal, heart-throb of "The White Cliffs Of Dover," is in fine fettle when the missus gives him his favorite breakfast of Soya Hot Cakes. There's not much she doesn't know about vitamins! They're piano enthusiasts, too—a pleasant way to spend an inexpensive evening to save money for an extra war bond.



For Wartime Living

raisins. Cook in double boiler until the raisins begin to puff. Pour mixture in center of a ring-mold of good hot rice. Circle with sliced lemons, cut paper-thin; and bananas, sliced lengthwise, sprinkled with $\frac{1}{2}$ lemon, dipped in bread crumbs and fried.

"This is a wonderful meat-stretcher when you have unexpected guests and no extra points.

"If your chicken seems a bit dry and not likely to be well flavored, as so many wartime chickens unfortunately are, add a can of mushroom soup to the gravy. A lime gelatine salad of fruit in season, whipped just as it is ready to set and served in orange shells is wonderful with cold meats or chicken.

"I have a grand recipe for 'Betwixt and Between Cookies'—another New Zealander—that calls for currants, $\frac{1}{2}$ pound of butter and nice beef drippings mixed. Very, very pre-war! I use whatever shortening I have on hand, plus the nice beef drippings and raisins. Here's the original recipe:"

BETWIXT AND BETWEEN COOKIES

- 2 tbsp. currants
- $\frac{1}{2}$ lb. butter
- 1 large level cup sugar
- 1 egg
- 2 large heaped cups flour
- 1 small tsp. salt
- 3 level tsp. baking powder
- 1 small tsp. liquid orange flavor

Beat butter and sugar to a cream; add beaten egg and dry ingredients alternately; milk, enough to mix to a stiff dough; roll out $\frac{1}{2}$ in. thick; cut into

rounds and bake 20 mins. in oven, not too hot. You can save time by rolling cookie mixture like a roly poly, and cut into rounds with a knife.

Mrs. Marshal's enthusiasm for soya bits or grits and her passion for other countries' recipes are combined in tasty:

DANISH VEAL PATTIES

- $\frac{1}{2}$ cup soya bits
- 1 cup water
- 2 cups ground veal or lamb (1 lb.)
- 2 tsp. salt
- $\frac{1}{4}$ cup finely chopped celery
- 2 tsp. minced parsley
- $\frac{1}{8}$ tsp. pepper
- 3 tbsp. shortening

Gravy: 2 tbsp. flour, 1 cup water
Mix Soya bits and water. Let stand 5 mins. Blend together ground veal, salt, celery, parsley and pepper. Add soya mixture and mix thoroughly. Shape into patties. Brown lightly and remove from pan. For gravy, blend flour with meat drippings, add water, cook, stirring constantly until thickened. Place meat patties in gravy and simmer gently 20 min. Makes 10 patties.

"You can't thicken gravy or sauce with soya flour because it hasn't the necessary starch," Mrs. Marshal warns, "but it really is delicious in hot cakes, waffles or bread.

"Alan kids me, calls me the Vitamin Specialist and Nutrition Expert, but I never swerve. There's no division of talent in this family—Alan can act, paint pictures and play the piano like a concert pianist. I need a specialty, too."

If you ask Alan, he'll tell you it's:

SOYA HOT CAKES

- $\frac{1}{2}$ cup soya flour
- 2 tbsp. sugar
- $2\frac{1}{2}$ cups milk
- 4 tsp. baking powder
- 1 egg, beaten
- 1 tsp. salt
- 2 tbsp. melted shortening
- 2 cups sifted enriched flour

Melted, unsalted shortening for greasing griddle. Beat soya flour and milk in mixing bowl. Add beaten egg and melted shortening. Sift together enriched flour, sugar, baking powder and salt. Add flour mixture all at once to liquid ingredients. Beat until perfectly smooth. Pour out $\frac{1}{4}$ cup batter
(Please turn to page 87)



Ouida and Basil Rathbone, popular and charming entertainers before the war, have curtailed parties, but they're always ready to serve a nice, hot cup of tea with most of the trimmings grown right on their own grounds. And just like Mr. America, Basil does his own gardening between studio calls. His latest film is "Bathing Beauty."



HERE'S HOLLYWOOD

Gossip by Weston East
Candid by Gene Lester

A new insouciance has been added to Bob Hope's repertoire. Here he gives Frankie some pointers! Note the success of the new technique at lower left where Bob, the *Pirate* of Goldwyn's "Princess and the Pirate," has Maria Montez and Dinah Shore making over him in a big way. There's nothing wrong with Van Johnson's technique either, below with the Keenan Wynns.





A Turner of tables: Lana goes sophisticated in choker pearls and a high coif, with Manny Saks, above, while at right with Peter Lawford she lets her hair down and becomes sweet sixteen again. Right, the Randy Scotts at Mocambo.

RIFT RUMORS between Ida Lupino and Captain Louis Hayward are too prevalent to be ignored. Weston East felt compelled to investigate. According to insiders, Louis has recovered from his experiences at Tarawa and the illness that followed. However, he still requires quiet and scheduled living conditions. Ida's busy and popular home is hardly the place. So Louis has temporarily moved into the guest house belonging to a friend. There is no telephone ringing all day long. No cameramen taking publicity pictures. No interviewers . . . all a busy and necessary part of a movie star's hectic life. Ida has announced that, while they are separated, there are no plans for divorce.

PROSPECTIVE fatherhood has Marine Sergeant Glenn Ford threatening to win the war single-handed! Eleanor Powell keeps house for her husband in a little apartment over a garage near San Diego. They meet there whenever he has a leave and she isn't needed at the studio. In their two-room suite they have all the luxury of their Beverly Hills home—because they have each other. Now that they're going to have a baby, their happiness is complete.

GUESS WHO is first in fan mail and leading by five thousand letters, on the Warner Bros. lot? Not Mr. Flynn and not Mr. Henreid, we'll have you know. It's Dennis Morgan, whose popularity is zooming. Yes, his same hat still fits him.

WHEN HEDY LAMARR was working on "The Conspirators," she met young Steve Richards, a handsome new actor. Hedy knew RKO was looking for someone like Steve to be in her next picture. She arranged for an interview. Even if Steve doesn't get the part, he's still thrilled over the nicest thing that's happened to him since he landed in Hollywood.

Mutual merriment: Katina Paxinou, Francis Lederer and Lucille Ball, below with their spouses, make a gay sixsome at the Clover Club. Alan Ladd, at right below wearing sideburns for "Two Years Before The Mast," dishes it out at Hollywood Canteen. Right, Paul Lukas, a realist about his personal appearance, dines at Mocambo with wife.





Judy is not one to stick to one type; steps out with rugged movie hero, John Hodiak, left, then with Charles Jackson, author of widely discussed book, "The Lost Weekend," soon to be screened.

PERSONAL to Judy Garland: Joan Leslie would like to have you for a friend. You were one of the Gumm sisters, songs and dances. Joan was one of the three Brodells. She feels that you two have a lot in common—that Hollywood can be very lonely sometimes—especially for two little girls from vaudeville who grew up to be movie stars. Joan's hoping that someone will make it possible for you two to meet. If it happens you'll know why.

EVERYONE knows she has his interest at heart. She's proven that by helping him to become the great box-office star he is today. Occasionally she carries things too far. Like the time she made a scene because an actress playing opposite her famous husband, *on the radio*, was taller than he. The actress, and a darned good one, needed the job. She lost it. Maybe the wife is rehearsing for television!

EVERY TIME they need Errol Flynn for a scene, they know where to find him. He's in the projection room running off an old print of John Barrymore in "Don Juan." Aside from being a great Barrymore fan, Errol is eager to do a remake on the picture. Certainly the part would be right up his alley!

BEING the younger sister of Loretta Young didn't help Georgianna to get in the movies. She's even more beautiful than Loretta was at her age, only quite a bit taller. Finally, Georgianna got tired of trying. She went to New York, became a model for Harper's Bazaar and the offers all but engulfed her. You'll be seeing her in the next "Andy Hardy."

NELSON EDDY is a brave man. When he entertained the servicemen guests at the Masquers Club, Nelson did quite an impersonation of Frank Sinatra. Fortunately, there were no bobby-sox babes within murdering distance. Nelson also told a few stories that came as a bit of a surprise. Not that they were very naughty but coming from *him*, everyone wondered if there's a *new* Nelson Eddy!

JACK CARSON gets a great break as Rosalind Russell's husband in "Roughly Speaking." Director Michael Curtiz predicts that he's going to steal the

Two caballeros of the airwaves: Bob Burns and Bing Crosby, left, brush up on some Spanish ad libs for recordings. If Frank Morgan, lower left, is living up to his screen rôles, we'd like to hear the story he's cooking up for his wife. Only Bob Walker, seen below with G. I.'s girl friend, Ginny Simms, could wear those glimmers and still look so neat and dapper.



Popular Bondadiers: John Charles Thomas, Ginny Simms, Bob Burns and Ronald Colman congratulate each other. Below, Alan Curtis is very smug with two film lovelies, K. T. Stevens and Jinx Falkenburg at Trocadero.

picture. Wonder if Rosalind Russell thinks so too? They say she took off her shoes in the middle of Jack's most important scene. The action didn't call for it. They took the scene again and this time Roz did nothing to take the attention away from Jack. She probably was only kidding. After all, she is still playing the star part in the picture.

BOB HOPE, walking along the bay at Balboa, came across a young sailor who was wig-wagging to another sailor out on a boat. Bob stood there watching the two send flag messages back and forth. Finally he couldn't contain himself. Going up to the sailor on land, Bob cracked: "Anything we should know?"

FOR ONCE PAULETTE GODDARD was really embarrassed. She was talking to Connie Bennett and Janet Gaynor, both of whom wear their hair attractively short. They were telling Paulette they didn't see how she could stand hers so long and heavy around her neck and shoulders. "But you, see," explained Paulette, "you *have* to keep your hair long if you're working!" The minute she said it she knew it sounded like a crack. Janet and Connie, who *never* have to work again, weren't a bit upset. But Paulette turned a pretty pink.

FAR BE IT from us to reveal a lady's beauty secrets. However, Hedy Lamarr is so proud of her new figure, even if you don't ask her she'll tell you that she no longer has to wear a girdle. By careful dieting and exercise, Hedy can now wear those clinging silhouette gowns. All her little peasant and full-skirted numbers are no longer necessary to serve a purpose.

JUST BEFORE she went overseas to entertain our boys, Annie Sheridan couldn't resist pulling a final gag on boy friend Steve Hannagan. Someone gave her a character portrait of ex-hubby George Brent. He was made up with white hair and deep circles for his rôle opposite Barbara Stanwyck in "My Reputation." Annie sent the picture to Steve. On it she wrote, "Let this be a warning to you!"

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Tunesmith and Swing Master Jimmy McHugh and Tommy Dorsey form a mutual admiration society, bringing broad grins from the other Dorseys, Jimmy and Mrs. T. D. Ruth Hussey, lower right, makes use of John Loder's broad back to touch up gags in "Silver Theater" airshow—so does George Raft! Below, newlyweds Anna Lee and Capt. George Stafford, pilot of plane that took her on USO tour.





SCREENLAND

SALUTES
DIANA LYNN

IN

"OUR HEARTS
WERE YOUNG
AND GAY"

Paramount's young starlet
covers herself with glory
in her first grown-up rôle

The Cornelia Otis Skinner Emily Kimbrough novel about their first unchaperoned jaunt to Europe in 1920 provides a wealth of amusing situations for Diana Lynn, as Emily Kimbrough, and Gail Russell, as Cornelia Otis Skinner, in Paramount's unusual new comedy. Both stars have captured a quality of warmth that's difficult to portray. But they do it—in the midst of many exciting and sometimes preposterous mishaps. Jim Brown, right, plays the object of the girls' pursuit, a con man whose worldly wisdom is the cat's pajamas.





SKIPPER at the American Airlines Admirals' Club—Miriam Audette helped club members waiting between planes at New York's La Guardia Field. War workers like Miriam are needed for all types of jobs—in transportation, in offices, in stores. Consult your local U. S. Employment Service to find how you can serve.

Miriam Audette of Glens Falls, New York, engaged to Ordnance Officer Frank L. Havel of St. Louis... They met at the Admirals' Club last October, and became engaged in March



Miriam's exquisite skin has a white-flower texture—a dewy-soft freshness

She's Engaged! She's Lovely! She uses Pond's!

Miriam's complexion makes you think of a Romney portrait—her skin has such soft delicacy. She's another bride-to-be with that soft-smooth "Pond's look."

"I really do adore Pond's Cold Cream," she says. "It's so fluffy-light when you smooth it on—and it certainly makes your face feel gorgeously clean and soft as can be."

THIS IS MIRIAM'S DAILY POND'S BEAUTY CREAMING . . .

She smooths on Pond's luscious Cold Cream and pats briskly over face and throat to soften and remove dirt, make-up. Then she tissues off.

She rinses with more soft-smooth Pond's—sending her white-covered finger tips over her face in little whirls. Tissues off again. "It's this double creaming that makes my face feel extra special—so beautifully clean and soft," she says.



Use Pond's Cold Cream Miriam's way—every night and every morning, for your in-between beauty clean-ups, too. You'll see why it's no accident so many more girls and women use Pond's than any other face cream at any price.

Ask for the big, luxurious jar—large sizes save glass. And, you'll like being able to dip the fingers of both your hands in the wide-topped big Pond's jar.



HER RING—a handsome 2½ carat diamond in an unusual platinum setting. Two small diamonds are set on either side of the center stone.

A FEW OF THE POND'S SOCIETY BEAUTIES

*Mrs. Morgan Belmont
Lady Louis Mountbatten
Mrs. Vanderbilt Phelps
Mrs. John A. Roosevelt
Mrs. William Rhinelanders Stewart
The Countess of Radnor*

What Happened WHEN HER HUSBAND JOINED THE NAVY!

"This is my chance to make myself over," said Mrs. Lial Eddy, of Oklahoma City—and she did! "When you're only 24 and weigh 164, you're not happy! I had been considering the DuBarry Success Course, and when my husband left for camp, I enrolled."

"When I'd lost 20 pounds, he had his first leave. Meeting him was a thrill! I was so proud of my new figure and make-up. And the look on his face was my reward!"

Today Mrs. Eddy weighs only 130, ideal for her 5 feet, 7½ in. Her skin is radiant.

"The DuBarry Success Course is a wonderful thing for every woman, overweight or not!" says Mrs. Eddy. "I'm really a different person, and life is far rosier! Now all my friends want to take the Course!"



After

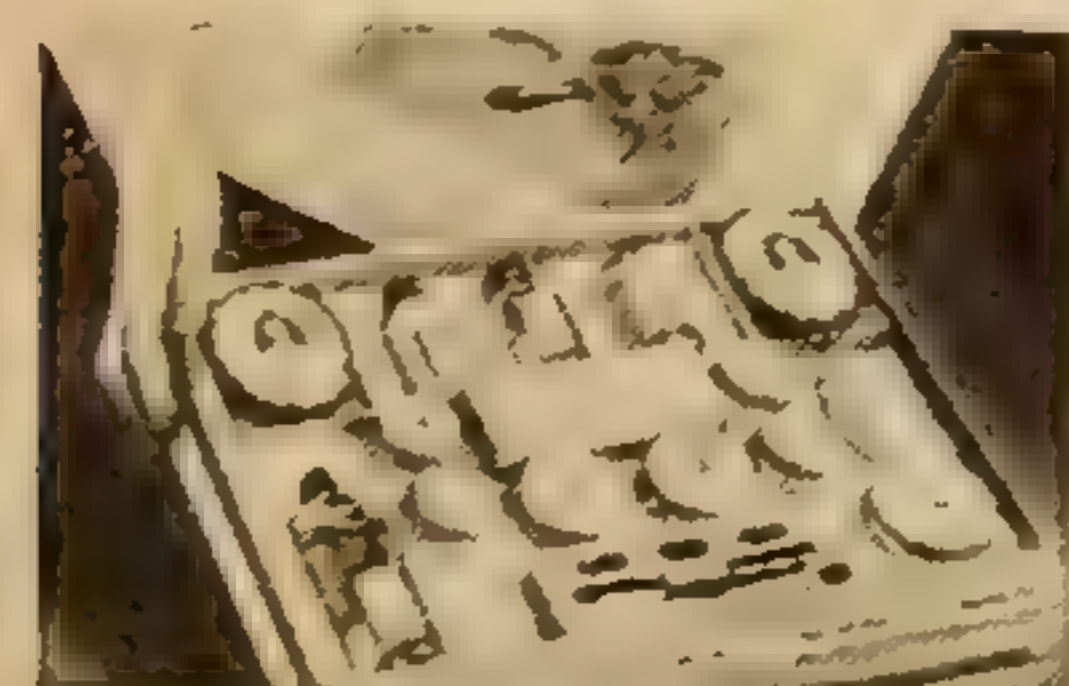
At left—Mrs. Lial Eddy when her husband joined the Navy. Above—The charming, glamorous Mrs. Eddy of today, slim, trim, and beautiful.



Before

HOW ABOUT YOU! Maybe you don't need to lose 34 pounds. But the DuBarry Success Course will show you how to bring your weight to normal, how to care for your skin and hair and use make-up for glamour. You follow the same methods taught by Ann Delafield at the Richard Hudnut Salon, New York.

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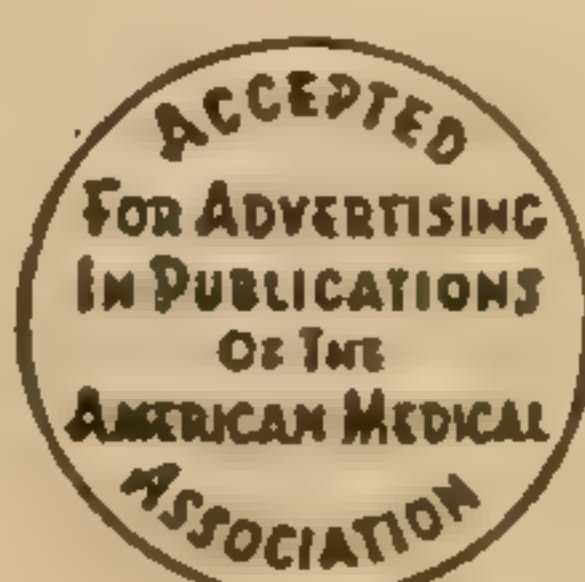
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GUIDE TO GLAMOR

Beauty requisites to give that extra accent in color and brilliance to hair, face and hands



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WITH new colorful clothes on the horizon, it's only natural that new tones in nail polish put in an appearance. Two shades to make their debut are Cutex Honor Bright and Cutex At Ease. The first named is a lush rosy-red with glittering bright over-tones. It's the type of finish with special appeal for the glamorous younger element. At Ease is a light pastel rose whose purpose is to give soft, rich finish to the finger tips of hard-worked hands.

EVERYONE agrees that hands are certainly doing their bit these days both in and out of doors. And they are getting special attention, too. Among the new items for their beautification is Luxor Hand Cream. It contains an ingredient which has been used for wounds called carbamide, and that, together with a blend of oils, tends to make the cream soothing and softening. Its

consistency is such that it is easy to apply and it disappears quickly so there is no sticky after-effect.

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TIME to think of holiday remembrances for boys and girls in service overseas. And one serviceable but tiny item, no bigger than an ordinary lipstick, is Chap Stick. It provides a colorless medicated film soothing to lips which are rough, irritated and chapped through exposure to wind and weather.



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Lux Toilet Soap L-A-S-T-S...It's hard-milled! 9 out of 10 Screen Stars use it

Butch

Continued from page 35

mighty tussle preceding the landing of the fish-head. "The rest of him got away," he concluded gravely.

His family has called him Butch since he was born, over six years ago in Los Angeles. Nicknames are the rule in the Jenkins household. His ten-year-old brother, Jack Dudley Jenkins, is "Skipper," and Mom has been dubbed "Genius" by the boys. They live in a rambling, old, shingled house with the Pacific Ocean skirting the back yard. "Genius" has covered most of the rough white walls with her clever paintings of animals and droll characters. Butch's bedroom is a "circus tent." Red-and-white striped cotton ruffles run around the window frames like mad, while monkeys, clowns and penguins crowd each other on the walls. Butch's favorite is a dachshund whose doleful expression is undoubtedly due to the fact that he is parted in the middle by the bathroom door.

Even with an actress-mother to guide him, Butch finds the demands of his career quite confusing. Because of a shaky front tooth, his final scenes in "National Velvet" became a race between nature and the mechanics of motion picture production. It was a matter of grave concern to everyone connected with the picture—everyone, that is, except Butch. "I didn't know it was so 'portant," he explains, his elbow on the arm of your



Ruth Hussey gets a big hug from her husband, Lieut. Robert Longenecker. By the time you see this picture, they may be three!

chair, cheek crumpled in a tight fist. We are in the sunny living room furnished for comfort and hard wear. "I wanted a dime for a comic book. Skipper always finds a dime under his pillow when his teeth fall out. So-o-o-," Butch drawls impishly, "I pulled it out with a pliers!"

Mom groans at the painful memory. "I went to tuck him in for the night and found his pillow covered with blood. When I discovered what he'd done I was frantic. Next morning the director called a hurried conference of writers, make-up men, studio executives and a dentist to find a way out of the predicament. The

result was a special sequence incorporating the missing tooth into the story."

Butch grins sheepishly, revealing a gap now four teeth wide. "The studio is giving me some new teeth that go in and out just like my grandpappy's," he brags. "Grandpappy can take his teeth out but he can't make them bite when they're out. I know 'cause I ast him. Wanna see my dog?"

You are introduced to Heidi, who romps across the room with all the grace of two hundred pounds of St. Bernard behaving like a playful kitten. You stare incredulously at the fabulous spectacle of a St. Bernard clipped like a French poodle—a shining example of the family flair for the unusual, a passion for coloring the smallest incident with the brush-stroke of imagination. "Now that Heidi looks like a lady, maybe she'll act like one and give up drinking," observes Genius with a grin. "That dog visits a bar every afternoon where she is treated to a bowl of beer. I'm afraid she doesn't understand that St. Bernard dogs are supposed to carry their liquor on the outside."

Butch is sensitive. He cannot abide the thought of cruelty to animals. When Donald Crisp, who plays his father in "National Velvet," found a stray, bedraggled pup and brought it onto the set, Butch believed the dog was Mr. Crisp's and had been mistreated by him. Animosity crept into a father-son scene where only tenderness had been before. "But you love Mr. Crisp," pleaded director Brown after several spoiled takes.

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"Come, Butch, give me those lines like you did this morning." Butch's grief spilled over. "But I *don't* love him like I did this morning because he's bad to his dog!" he cried. Explanations and reassurances followed. Only after Mr. Crisp announced his intention of adopting the pup and raising it in the dog-gonedest luxury did Butch's beaming smile return and shooting continue.

Learning his lines means learning them from Mom, since Butch hasn't yet learned to read. In the parlance of the theater he is "quick study." The lines he understands, he never forgets; only those that fail to capture his interest are difficult for him. He also has a quick ear for technical production terms. Once, at the conclusion of a particularly difficult scene, Clarence Brown called to the cameraman, "It was all right for me. How was it for you?" The cameraman shouted back, "It was all right for me." They were both convulsed by a noisy assurance from Butch that "it was all right for me, too."

His artistic instincts are sometimes submersed by his financial acumen. In the picture, Butch is proud owner of an "insect bottle" worn on a string around his neck. "Pappy Mr. Brown," as Butch calls the director, offered a nickel for every bug he could find for the bottle. The next morning, to his horror, Brown was confronted with a collection of one hundred and eighty sand bugs and a bill for eight dollars, according to Butch's weird arithmetic. The director cunningly pointed out that the insect bottle was hardly large enough to accommodate one-

tenth of the haul. "You didn't say how many. You only said bugs. A nickel a piece. So I brought a whole bunch." Butch emerged from the fray with the aforementioned eight dollars in his jeans.

He enjoys pretending to be on the "wolfish" side, having mastered the necessary two-toned whistle. But he was horribly embarrassed by his first screen kiss. The girl on the receiving end was twelve-year-old Elizabeth Taylor, on whom he has a terrific off-stage crush. Nevertheless, when rehearsals were called for the kissing scene, Butch turned scarlet and muttered, "sissy stuff." Traces of his blushes, visible with the aid of Technicolor, are evident in the final film.

For the showing of "The Human Comedy" at Grauman's Chinese Theater,



Beauty and the Baritone: Greer Garson and John Charles Thomas at Hollywood Canteen.

Genius planned a gala theater party for the children and their friends. Butch protested against all the fuss. "I know that story. Let's go see something new!" Skipper was just as exasperating. "Aw, let's see 'Air Force' instead." Genius persisted. The picture, being strictly adult entertainment, proved as uninteresting to the children as they had expected. Even the appearance of Butch on the screen failed to arouse them. "I thought he became an actor, but he looks just like he does at home," complained one little girl. "When is he going to start a fight?" queried the boy next to her. Being the youngest, Butch behaved the worst. There were endless excuses for leaving his seat in the center of a long row—the candy machine, drinking fountain, "little boys' room"—stepping on angry toes each trip. As Genius observed, "Butch is probably the only living actor who can claim the unique distinction of having an audience hiss him in person and applaud him on the screen at the same time."

In his own opinion his greatest personal achievement was learning to print his name to accommodate "nautograph" seekers. The first request was from a little boy with a toy balloon. "Trade you my nautograph for your balloon," bargained Butch. The pint-sized movie fan weighed the values thoughtfully: "Okay, I guess it's worth it." Butch deposited the balloon in his blue jeans, flung his fishing pole over his shoulder and jauntily trudged off to his favorite spot on the Santa Monica Pier. "Geel!" he exclaimed to Skipper, "ain't movies wonderful!"



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Awkward Age Star

Continued from page 44

Powers model. Instructors at the Alviene school thought she displayed far more than passing talent and should go in for dancing seriously. They said as much to her mother. But a rôle in a stage production of "Mrs. Wiggs Of The Cabbage Patch" came up just about that time. It offered the chance to bring money into the exchequer instead of putting it out, so dancing was shunted temporarily in the background in favor of the theater.

I wanted to know when Peggy Ann found time to play. And how she budgeted her income. And which of her many accomplishments she would like to feature in her future career. All these things came to light before she disposed of the third piece of chocolate angel-food cake. (Incidentally the pieces were very small—really *too* small—as she said.)

When you are four and work as a Powers model, you fall under the same child instruction and working laws that prevail everywhere. All children must have a minimum of three hours schooling a day; instruction must be completed before 4 in the afternoon. An hour of playtime is obligatory; an hour for lunch. They must be finished working at 5:30. In playtime and lunch intervals, and in the classroom, Peggy Ann makes the same contacts with other children that any youngster does.

"You must be quite a little taxpayer now," I told her.

She smiled at that; a secret little smile that was really shared only by her mother. "I'm a taxpayer," she said, "but not so big a one as you'd think. I'm not in the money yet: I'm not even *near* the big money. Twenty per cent of my money goes each week for Victory bonds. Twenty per cent is withholding tax. Ten per cent is for my agent. You see, that's half my salary right there. The rest goes into a trust fund for me with the bank giving us \$500 a month. Of course, father—he's an officer, a lieutenant—sends us an allotment, too."

Peggy Ann is aware that skating, dancing, horseback and swimming and tennis lessons take more than pants buttons. But they all braid into a future career. Her mother is young, pretty, and a lively companion for a child of twelve. Mrs. Garner was wise when she deliberately planned to have Peggy Ann look as unlike Shirley Temple as she possibly can. "I thought she would have a far better chance as a very different type," she told me.

Peggy Ann has no specified amount of pin money. She asks her mother for money as she needs it, and it seems she is very modest in her requests.

This wonder child was born in Canton, Ohio, February 3, 1932. She is an only child. She registered her initial hit in "The Pied Piper." This spring, for a brief time, she worked in two major pictures concurrently, playing Nora, aged 9, in "The Keys Of The

Kingdom," and Francie in "A Tree Grows In Brooklyn" when schedules overlapped. This is a tough go, even for an adult trooper. But the wonder-child managed to do a fashion set-up for a national magazine during intervals on the A. J. Cronin story.

"I like to keep my hand in at modeling," she said sagely. "You never know."

Most outstanding feature of this awkward-age star's work is her ability to look like her picture mothers. In "Jane Eyre" reviewers wrote she could have been Joan Fontaine's daughter. In "The Keys Of The Kingdom" she takes on much of the quality of Mary Anderson. In "A Tree Grows In Brooklyn" she is Dorothy McGuire's daughter.

"Are Kate Nolan and Francie going to look alike?" I asked her.

"I think so," she said. "You see if people do the same little things in the same way, people are going to *think* they look alike even if they really don't. They *are* alike, and that's the important thing. Dorothy McGuire has a way with her eyes. And she often leaves the ends of her sentences trailing in the air . . ."

And as she talked, Peggy Ann Garner became Dorothy McGuire's daughter. It is not mimicry alone. It's a trick of projecting her personality into the personality of the individual she has in mind. It is the secret of her amazing performances in previous pictures—performances that have brought her the fattest plum Hollywood has to give in 1944. *Francie*, born in bitter poverty on dingy Brooklyn alleys, fights the neighborhood kids like a wild-cat for a place at the stale bread counter, gathers junk which she sells the local dealer, bargaining shrewdly for the odd half-cent. *Francie*, torn by dreams, finds beauty in the persistent leafing of a green tree in the grimy expanse of brick and concrete that is her world. *Francie's* heart is heavy because her father comes home "sick" so often and the other children on the block jeer and taunt her about it. *Francie* is a product of the slum, wise and sad and grave and gay—knowing stern facts before she should, disposing of them in the child trick of make-believe. It's a rôle for any actress to envy—a rôle which can carry her straight on up into twinkling lights on the marquees and a salary bracket less easily budgeted than her present one.

Peggy Ann was actually second choice for her first big break, "Jane Eyre." Scores of young candidates tested didn't satisfy either director Robert Stevenson, Miss Fontaine or Orson Welles. Peggy wasn't one of the chosen ones; she was off on a bond-selling tour and had stopped off at Fort Dupont to visit her father when the studio wired for her. There is a story that Orson Welles, who had seen her work in "The Pied Piper," remembered her and asked for her.

So a fluke of Fate landed a 57½-inch sprout who weighs only 72 pounds in a top part, and paved the way for her golden present.

Ooooo, Susanna!

Continued from page 40

"I got so nervous, waiting for so long for a break in pictures," she explains, "that I started biting my fingernails. No singing star should bite her nails. No grand opera star should, either. And while I'm neither, I hope to be, so I began disciplining myself. Pretty soon I licked the habit and my nails got quite pretty. I used to drive along in the car admiring them, and wham! The next thing I knew I'd hit something!"

Susie very distinctly and definitely has no love life. She inadvertently fell in love with Robert Preston when she was under contract to Paramount and, as they say in the old-time novels, "worshipped from afar."

"It was just a crush," she says, "and he won't know about it until he reads this. But when he married Catharine Craig, I had a good cry for myself."

Incidentally, Susie loves to laugh and cry. She goes to sad motion pictures—she loves all films, good, bad and indifferent—when she feels in need of a good weeping jag. Her emotionalism can be traced to her father and mother, she says.

"Mother is a woman of high enthusiasms," she says, "and gets all excited about things. Dad is a very sensitive, quiet sort of person. I'm a combination of them, and I can get enthusiastic, or excited, or emotional, or sad or easily hurt in no time."

She credits her love for music and her success as a singer—her career started at 10 years—to her father. "He loved music," she recalls, "and he taught us kids to love it, to know it, and to sing it. I not only can sing but can play the piano fairly well and used to be able to play the violin. Both my sisters have very good voices. Dad started us singing when we were very, very young."

Susie was born in Chicago, where her father was in the brokerage business, on December 6, 1924. Her father had played for

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an audition by Mary McCormic, the opera singer, in a St. Paul hotel.

"She said I had traces of a voice," Susie relates. "I was kind of suspicious that maybe she was just being nice."

But the voice was there. Carl Johnson, Minneapolis violinist, got her an audition with MGM, and the result was a modest little contract which, as already pointed out, never materialized. Susie wasn't loafing, however, while on that company's payroll. She secured the services of Gilda Marchetti, a noted singing teacher, and studied faithfully while the studio ignored her. Naturally, the initial thrill of "being in the movies" soon wore off, and life was grim again. "When," as Susie explains it, "they found my name on the contract list, they were surprised, and crossed it off." She was very low. But Paramount needed a girl with a voice for "Victor Herbert," with Mary Martin and Allan Jones, and she was in again.

Then, after three pictures, she was left dangling. At the same time, so were her friends, little Betty Brewer, and Dolly Loehr, the piano prodigy, now known as Diana Lynn. Then came the call at Universal, "Phantom," and a contract.

"At last," Susie says, "I really feel I'm going places. You can imagine how hard it has been, with my temperament, to have so many ups and downs."

Susie, with golden hair, blue eyes set wide apart, full lips and an excellent figure, is hard to picture as an opera star. But that's her aim. Perhaps, it should be said, one of her aims. For Susie, at 19, is mentally very much a woman, in spite of her rather hoyden attitude. She is particularly awake to the war. This is shown by the fact that she has made several camp tours, some under trying circumstances. And by the fact that she is a nurse's aide in the Red Cross, and has not only had several weeks of training, but has served in General and Good Samaritan Hospitals in Los Angeles.

The other day she was discussing the possibility of going overseas with other feminine

"I'm afraid," said the other, "that you'll find it uncomfortable."

"Good heavens!" retorted Susan. "Eight million of our men and women are uncomfortable! What if I am?"

Susie feels that there is a healthy swing toward opera, which has been under way for about five or six years. She points to the adaptation of many classics to "popular" presentation and their widespread acceptance.

"Millions know the tune of 'Tonight We Love,' for instance," she points out. "Some know it's classical and some don't, but everybody loves it. Its success, along with several others, and the revived interest in symphonies and operas shows you the trend."

Susie wants to go overseas because she thinks the troops need entertainment. She believes that it is much better for someone who can sing or play some instrument to appear than a "run-of-the-mill" stage or screen player.

"The boys don't want to hear, 'I can't tell you how glad I am to be here tonight,'" she asserts. "They want action!"

Susie, with typical impulsiveness, became a nurse's aide when she struck up an acquaintance with a woman who was eating hurriedly in a restaurant. The woman explained that she had to catch a bus to a Red Cross branch to complete her course as an aide. Susie gulped her food, drove the woman to the branch and enrolled herself.

"The reason I did it," Susie says, "is because I wanted really to do something for the war effort. Sure, I sing. But I get applause, don't I? And I love to sing, don't I? I wanted to do something that was hard for me to do. I'm afraid of hospitals, operations, and all that goes with 'em. So I just told myself that by doing this I'd really help."

She found that such work was good for the soul. She volunteered to do 150 hours of it each year—and came home singing

ahead of anyone else in presenting people will understand it and love it. Classical music for year been shoved down the throats of the younger people like medicine by performers who almost say "Take this. It's good for you." As Susie says, they are very formal about the whole thing. Susie isn't. She uses slang. She is extremely nervous before she begins her performances over the radio and on personal appearance tours. She scratches her head, waves her arms, crosses her feet and loosens her shoes and, at the end of the rendition of a classic has been known to make a gesture as if wiping the perspiration of her brow.

Universal has been trying to make a lady of her. "But," she says, "I like to be myself. The public likes me that way—I hope."

There is one classic story of her lovable informality in connection with her appearance on a radio program with Cecil B. DeMille. The program extolls the virtues of a certain soap. After her performance, Susie was asked how she liked the soap and, in accordance with her script, and her feelings in the matter, praised it highly. The radio audience laughed. She turned to them with a hopeless little gesture. "But I do, too, use it!" she exclaimed. The crack brought down the house.

There are times when Susie's penchant for being natural nearly upsets the applecart. Recently, she made a trip to New York with Betty Mitchell, Universal Studio's style publicist. In Chicago Susie suddenly took it into her head to visit her grandmother, living downstate. She dashed off. She failed to reappear. Wild telephone calls by Miss Mitchell disclosed she was out riding a motorcycle. But she caught the train at Chicago on time and didn't disappoint the mayor and a brass band waiting at Minneapolis. At a public appearance there she was not supposed to sing. The audience grew clamorous.

"They'll murder me at the studio for this," she said. "Can anybody play the piano?"

She secured a volunteer and sang, "Ah, Sweet Mystery of Life" so beautifully that Minneapolis still remembers it. When the applause had died down, she simply said, "Thanks, folks."

In New York she ducked press interviews and formal engagements to 1) take a ferry ride to Staten Island, 2) chat with an impecunious Russian violinist and order him a suit of clothes and 3) feed the animals in Central Park Zoo. She was going into a musical immediately on her return to Hollywood. She didn't study at all on the trip.

Then, finally, on the train bound for Los Angeles, she started singing in her compartment. A few minutes later Miss Mitchell opened the door to the companionway. A score of people were listening. They broke into applause.

At the conclusion of the trip Susie stepped right into the picture and Miss Mitchell went right into seclusion for a good rest.

All of which shows that Susie is Susie, and there's nothing much you can do about it!

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for Soft, Adorable Hands

Claude Rains Comes Home

Continued from page 27

The day after his arrival, Claude had to make the sixty-mile journey across country to the remote village of Ayot St. Lawrence in Hertfordshire, where eighty-eight-year-old Shaw now lives in seclusion since the death of his wife. The famous philosopher-dramatist wanted to make the personal acquaintance of the actor whom he had selected simply from seeing him on the screen. They sat down on a rustic bench in Shaw's garden among the tulips and roses and talked for hours together, about plays and music and art and economics—about everything except films and "Caesar And Cleopatra."

Naturally Claude enjoyed such brilliant conversation but he still wanted the official commendation just the same. Only as he was leaving did he gather his courage and ask the bearded sage rather tentatively, "Do you—you do consider I shall be adequate?" Shaw looked at him with the celebrated twinkle in his eyes. "You've got exactly the right profile for Caesar!" he pronounced solemnly.

So at Denham Studios they rib Claude unmercifully if he happens to look at himself side-face in the mirror. He has to put in long hours of work and study at his rôle, with many additional experiments in make-up and costume, expressing all the pomp and grandeur of the ancient Roman Empire with its curls and draperies and garlands and its exquisite architecture. Some of the finest English character players are appearing in the film as well, including Flora Robson and Robert Newton.

Claude's cheerful personality has made him very popular with them all, though he loves to pull jokes on them whenever he can. Sitting down to lunch in the studio restaurant, he will look at his rationed and restricted meal and say loudly, "Now at my farm we mainly eat our own food. For breakfast, there'd be oatmeal with thick home-separated cream and a platter of fried ham with fresh eggs and toast lathered in home-made butter and—" From all the surrounding tables come cries of "Shut up, you beast!" and maybe a roll is thrown at Claude's head too. He has never been allowed to get round to the farm's midday menu yet but swears he will do so before he leaves the studio.

Claude likes to catch up on his reading between scenes so on the table in his dressing-room you find movie and stage and farm magazines. If the studio releases him sufficiently early, he will take the train into London and visit a theater. The first he went to was historical His Majesty's in the Haymarket, its marble pillars and gilded mirrors and red plush chairs still exactly as they were when Claude first started his career as call-boy there nearly forty years ago.

"Just like the old days," he murmured gleefully, although he watched a gay modern musical show instead of one of the heavy old-time melodramas at which he used to assist. After the performance he wandered nostalgically around backstage, telling how he served as carpenter, electrician, property man and box-office

cashier but never as an actor because the producers all explained to him first he wasn't sufficiently good-looking to appeal on the stage. "And they wouldn't let me even try bad rôles at first, because there was still a tradition that villains must be tall and dark and debonair."

Claude does a delicious take-off of a wicked *Sir Silas* turning the heroine out into the snowstorm with true Edwardian sneers. He gave it to an appreciative Services audience when he entertained at a Red Cross Club the other night, following it with impressions of "The Phantom Of The Opera" and some descriptive gossip about Hollywood.

Then suddenly Claude discovered that many of the boys there came from Kansas and Michigan and Wisconsin. In a few more minutes, they were all huddled round in a circle discussing crops and livestock and irrigation ditches and power sprays and just what you would be able to do with a couple of jeeps back home on the farm after the war. "Still they all look completely happy," as the Red Cross hostess remarked.

So Claude Rains has come home for a brief spell, contented because he has at last achieved his twin ambitions. Even as a boy in the Camberwell district of London where he was born, he longed to be a great actor and to have his own home in the country. He has never wanted to be "smart" or fashionable or ultra-sophisticated. He prefers a green carpet of grass sloping down to a quiet stream to any dazzling night-club floor and he considers it the end of a perfect day when he can sit relaxed with his wife after working in the open air and enjoy a favorite book again or listen to a radio symphony concert.

He is a happy man at heart because, after years of unremitting struggle and intensive work, he can now live the dual life he wants. That is why he is able to portray his parts on the screen with such attractive confidence and vigorous poise and why it seems reasonable to expect still more brilliant character studies from Claude Rains in the future.



Sartorial experts: Roy Rogers and Bing Crosby lend talents to broadcast.



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and on...



and on!

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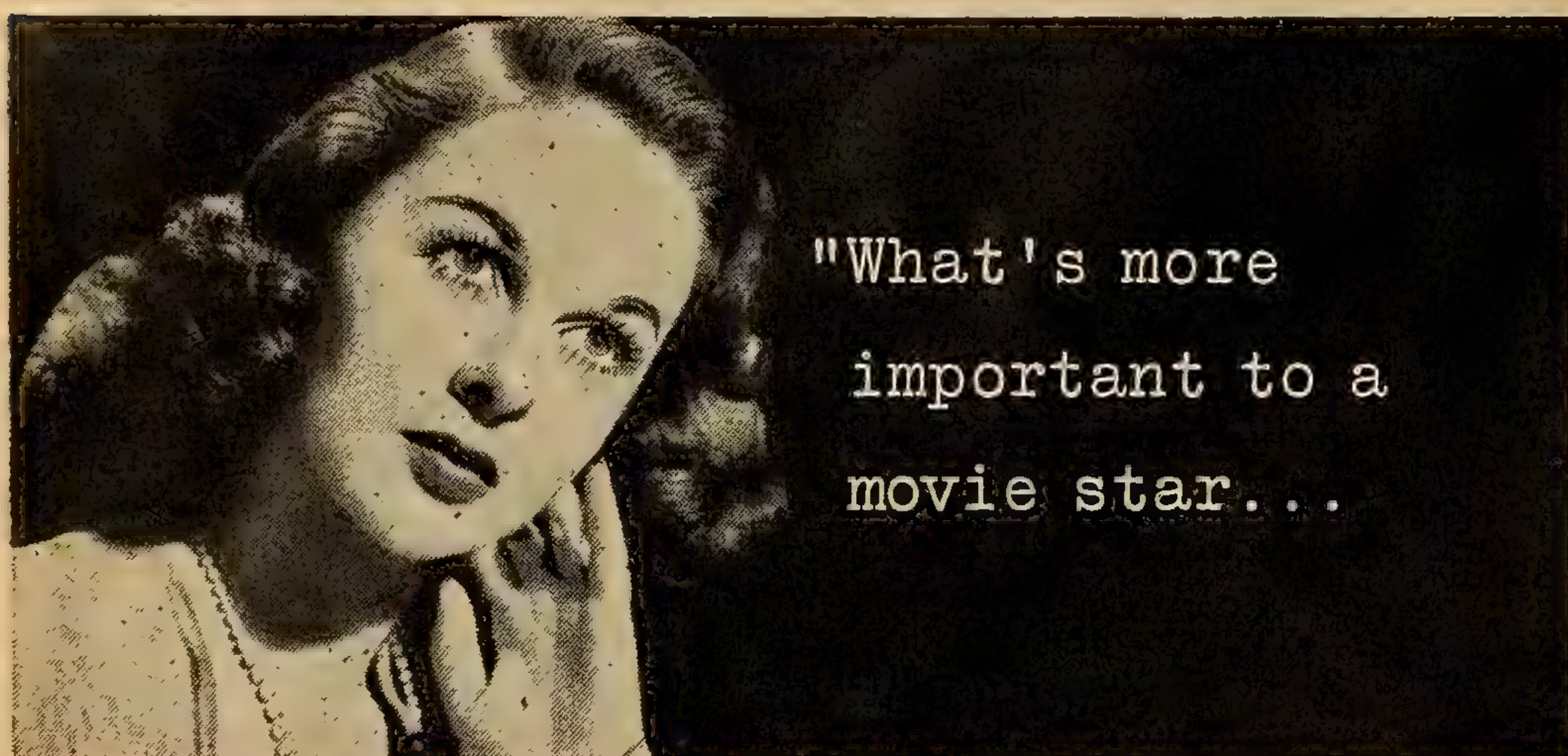


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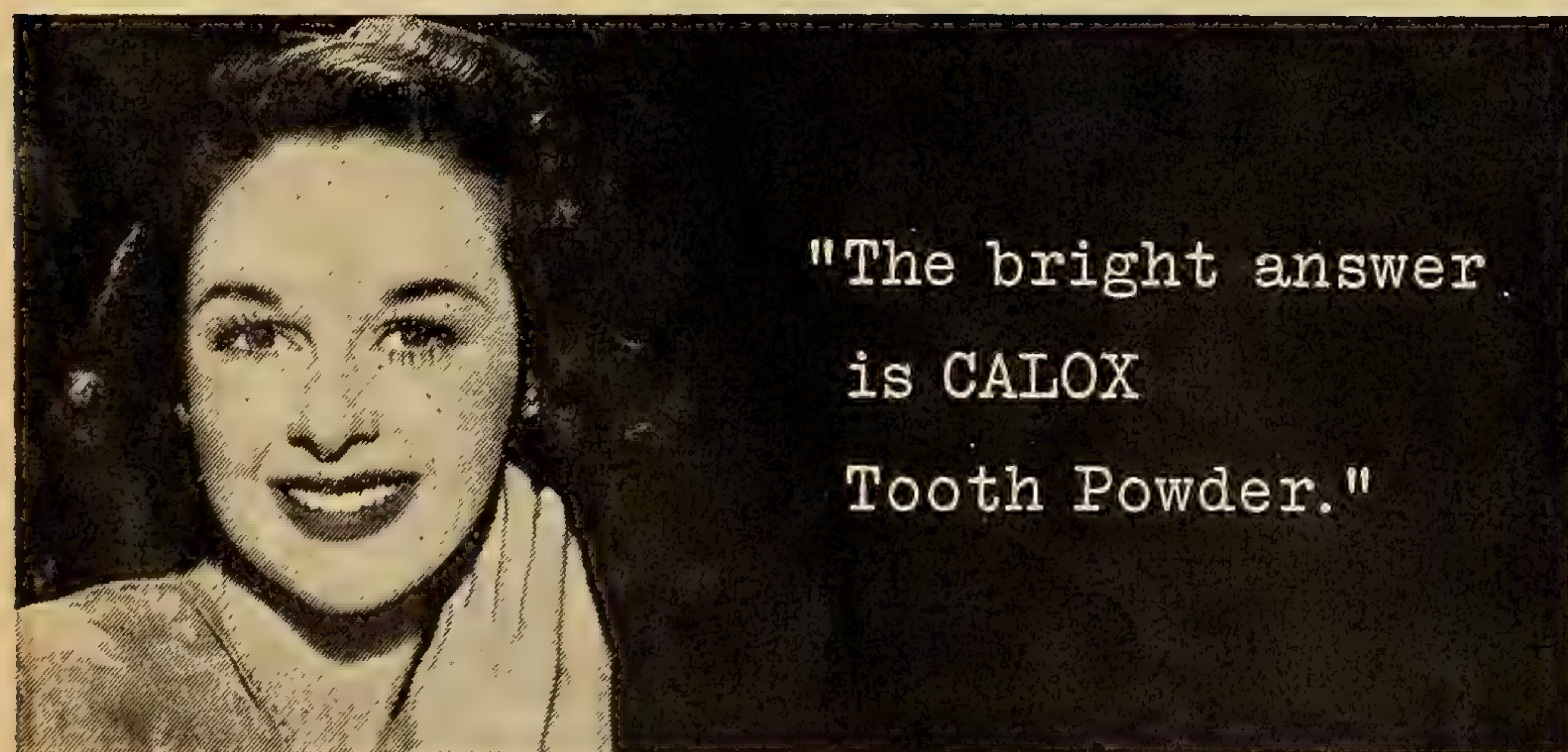
Appearing in "AND NOW TOMORROW" a Paramount picture.



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A dentist's dentifrice—

Calox was created by a dentist for people who want *utmost brilliance* consistent with *utmost gentleness*. Calox offers you:—

1. **SCRUPULOUS CLEANING.** Calox is a multiple-action powder. It contains *five* cleansing and polishing ingredients.
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Janie

Continued from page 49

real Western land; you know, picturesque, with things growing. What I want is a ranch with a cactus on it."

Meanwhile, she and her mother and grandmother are living in a triplex apartment house that mother built in Beverly Hills; before Joyce went into the movies. "Gamin," an unpredictable French poodle (christened by Charles Boyer), lives with them and responds to the nickname "Gamey." For all mother and grandmother knew, they were going to have a pig in the family circle likewise.

A gently dignified little piece, Joyce nevertheless can play a trick with such a straight face it would fool an angel. After a visit to the rancho of Newton House, the make-up man, she announced that House had offered to give her a baby porker. He had actually offered it, but jokingly.

Mother hit the ceiling, and grandmother went right along with her. Grandmother, by the way, doesn't care for the movies and has never visited the studio. "Where can we *keep* it?" they both demanded.

"Oh, in the bath tub," Joyce replied.

Now, the bath tub is a pastel, wild-rose creation; the perfection of daintiness and art. "The tub! You wouldn't put a smelly pig —"

"But, grandma, I couldn't offend Mr. House by refusing it!"

And so on and on for a couple of weeks, mother reading up on pig food and deodorants, grandmother preparing to move out, till Joyce confessed to the gag. Grandmother felt, however, that nobody could be blamed for swallowing the pig, hook, line, and—shall we say?—stinker; a pig in the tub was precisely the zany type of thing you might expect of a movie actress.

The movie actress in question isn't above appreciating a joke on herself, either, and telling about it. During the production of "The Constant Nymph," fate played her an embarrassing joke indeed. With Boyer and Joan Fontaine, Joyce was sitting out a wait between scenes, acutely conscious that this picture afforded a splendid opportunity to make good. Acutely conscious, also, of the distinguished company with whom she sat. In an attempt to appear at ease, she tilted her chair to and fro and—went over backward!

"Can you imagine? There I lay, my feet in the air," Joyce said, blushing but mirthful, "just when I was trying to be so *nice*! I thought I'd simply die. But Mr. Boyer picked me up, and Miss Fontaine acted so concerned for fear I'd broken my neck that, instead of feeling humiliated very long, I almost began to feel clever."

At that, it isn't every girl who can be patted on the shoulder by Miss Fontaine. Or be picked up, literally, by Mr. Boyer.

The way Joyce got into the movies in the first place is an instance of real life acting like a movie script. With Director Mike Curtiz as the benevolent genie.

This is the way it all came about.

Joyce has a philosophy of her own. No matter how much she wants a thing, she won't eat her heart out for it, nor set her mind on it to such an extent that life will be blighted if the setup falls down. She longed to become an actress, certainly. She would do everything possible toward that end. Then, if she did become an actress, fine! If she didn't, too bad—and yowicks, away! for something else.

As part of a drama course at the University of California, Joyce played the rôle of Alice in "Alice In Wonderland." A Warner talent scout who saw the performance galloped round backstage to offer her a screen test. The test brought a contract. But Joyce doesn't believe things till they happen; one run-of-the-mill contract isn't success.

Two days later, Joyce was walking across the studio lot to be photographed in the portrait gallery when Director Curtiz came along. He glanced at her briefly, then with more care. Next morning, the U.C.L.A. freshman had a small part with James Cagney in "Yankee Doodle Dandy." That's when Joyce began to believe perhaps she truly *was* in pictures, after all. It's worth remembering that Bette Davis (Joyce's idol) went through a lengthier trial-and-error training before her first screen contract materialized.

The beginnings of success, though, haven't gone to the Reynolds head. From the start, she intended to make progress—or else. "If," she said, "I hadn't got somewhere within a year, I'd have quit. I wouldn't hang around indefinitely, merely waiting."

Yet there are circumstances under which she would quit, anyhow, no matter how much glory she achieved. For example: "If I marry, I'll expect to continue with my acting. But if my husband didn't want it that way, I'd give it up. As between my home and my career, there'd never be a question. Home first, always. Nothing, to me, could be more important."

This settled, Joyce went on to finish the ham sandwich. It isn't her favorite lunch—which is chocolate ice cream with chocolate cake—but she had promised mother to eat sensibly. Like most young and healthy persons, she takes a keen interest in food and can cook, when the fit is on her, those peppery Mexican dishes they often serve in Texas.

Being Texan, moreover, she learned as a baby to ride a horse. Not long ago, Edward Arnold's son took Joyce out to the Valley to see a handsome palomino, pale yellow with a silver mane and tail; the pride of his stable. After earnest persuasion, she induced him to sell her the horse. And then the studio wouldn't allow her to ride it until "Janie" had been finished. "Afraid I might fall off!" said Joyce with scorn.

But horseback riding is only one diversion. You never saw a girl with recreations so varied. Favorite indoor sport, ping pong. Favorite outdoor sport, horse racing. Somewhere in between, a spot of dancing at the Coconut Grove or Mocambo, when picture work or university studies don't interfere. And, high up on the list—swimming.

Are You in the Know?

If you were this junior hostess, would you say—☐ "I hate games"
☐ "Let's join in"
☐ "I'd rather watch"

Everybody on the floor for a mixer! (Just when you're snaring that handsome Marine!) But a successful USO hostess forgets about herself—lets her guests have the fun. So you join in. At certain times, forgetting about yourself is easy when you trust your secret to Kotex. It's Kotex that has those patented ends—pressed flat—not thick, nor stubby. That's one important reason why Kotex is different from ordinary napkins. Skylark through a "calendar" evening, confidently. No outlines show . . . with Kotex sanitary napkins!



If this happens to you, should you blame—

- ☐ Your waxed floors
- ☐ Your scatter rugs
- ☐ Yourself

Tain't funny when falls cause 15,750 casualties a year! If your scatter rugs slip—blame *yourself*. Anchor them with rug cushions. And for safety's sake on difficult days, why not choose the only napkin with the 4-ply safety center . . . choose Kotex . . . and get *plus* protection? You'll like the *dependable softness* of Kotex. Unlike other pads, Kotex does more than just "feel" soft at first touch. Kotex *stays soft while wearing*—keeps its shape, keeps you more comfortable—longer!

Which do you need, for this "trim" effect?

- ☐ Scraps of felt
- ☐ Two weeks' allowance
- ☐ A milliner



You can do it yourself! Just cut out simple flower shapes from scraps of felt . . . tack 'em with snappers to your gloves and beanie. Vary the flower colors, and have matching accessories for every outfit! They go together. Like daintiness and smooth grooming. Like Quest and Kotex. For Quest Powder, the Kotex deodorant, answers the urgent need for a powder deodorant on "those" days. Used with sanitary napkins, safe, unscented Quest Powder banishes fear of offending.

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Boy! When the studio discovered she could swim, they wrote in a swim scene (and a swim suit) for "Janie" and whisked Joyce down to Malibu. There's where Joyce got her first taste of what a movie personality is expected to endure. A cold day, a cold sea. Joyce alternately plunged into the surf, and allowed a prop man to throw buckets of water at her—for closeups—the entire afternoon. If the Southern California Chamber of Commerce permitted you to have chilblains, Joyce would have had 'em. "All over," she said.

But the picture held its compensations. There's a scene with a company of Marines. They were real Marines, from a camp outside Hollywood, and it happened to be the same camp where the boy friend, Lieut. Lewis, had been stationed. None of the Marines knew the Lieutenant but it brought him nearer, somehow, to talk with them.

On top of this, Joyce discovered in the cast two Texas girls, one of them from her home town of Houston. Needless to say, it precipitated an Old Home Week. For Joyce loves Texas people, even if she prefers California weather.

She was deep in reminiscences with the Houston girl when they called Joyce for a very emotional scene of "Janie." The script demanded genuine tears, and the director told Joyce she might have time out to pump 'em up by thinking sad, sweet thoughts or by whatever method she preferred. Let him know when she felt good and mournful and ready.

"I'm ready now," Joyce replied immediately. She turned again to the Houston girl while the director gave an order to somebody. "And that ice cream place, in the middle of town, remember?" she said, "where they—"

The director beckoned, and she took her place before the camera. The emotional scene began, rising and rising to its unnerving climax. At the proper moment, big tears welled in the Reynolds eyes. The tears overflowed, ran down. Joyce wept and wept in an abandon of grief with sobs so heartbroken you began to snifle, yourself.

"Cut!" cried the director.

Joyce hauled out a handkerchief, wiped her eyes and chin, and walked back to the girl from Houston. "—that ice cream place," she picked up the conversation without a trace of any emotion except happy recollection, "where they gave you two scoops of chocolate—"

A few feet away, a man stood regarding Joyce with the rapt expression of a mortal beholding a miracle. He passed a hand across his brow, and gazed again. He was the dialogue director.

"I've seen those that can't cry a drop," he sighed, "I've seen those that finally got worked up to it and couldn't stop for an hour. But to go, cold, into a crying spell—and she *must* have felt it or she couldn't have done it—then turn it off like a spigot and continue a chat about ice cream—!"

It appears that hardly anybody can do this, even in Hollywood. The ability, highly useful to an actress, is a plain, utter, downright gift straight from heaven. Like (if we may mention them just once again?) outsize brown eyes.

What's Happening to Lon McCallister Now!

Continued from page 39

not a single fellow like myself wants to see his folks. The really tough thing is when a father is separated from his kids."

After that, Lon stopped feeling sorry for himself, though he still missed his parents and grandparents pretty badly. However, he'd given up any hope of seeing them again in wartime, unless some day he were lucky enough to get a furlough.

Then one day Lon received a very official looking Army paper. It ordered him to report to the "Winged Victory" Unit.

"Those were the most wonderful orders any fellow in the Army ever received," said Lon. "I knew that ultimately the 'Winged Victory' company would report to California. And that meant I'd get to see my folks again. I'd get to see the home at Malibu which I like so much, and mom, dad, and my grandparents."

And sure enough, Lon's hopes came true. "Winged Victory," Moss Hart's report to the nation on the training of the boys in the Army Air Forces, made about a million dollars for Army Emergency Relief during its run on Broadway. Now it's being made into a picture at 20th Century-Fox, Lon's home lot. (20th Century-Fox and Sol Lesser share his movie contract.) If Lon weren't in the Army, by this time he'd probably have the star's dressing room to himself, so great is the hit he made. Because he's in the Army, he shares a dressing room with whatever soldier-actors are working on the same day as he.

The "Winged Victory" Unit is stationed at Santa Monica. When Lon isn't working on the picture, he goes through the same drills and calisthenics as any other soldier. Even when he is working on the picture, the Army has to know where he is every minute of the time. He's a soldier first; an actor second.

When he's lucky enough to get a two or three day pass, he rushes home to Malibu. There mom and grandma have home-cooked meals waiting for him, complete with lemon pie and all the trimmings. This is a welcome relief from Army food—which is good but which is never served like home-cooked food. The food at the camp mess hall is also excellent; but how can it compare with Mom's cooking?

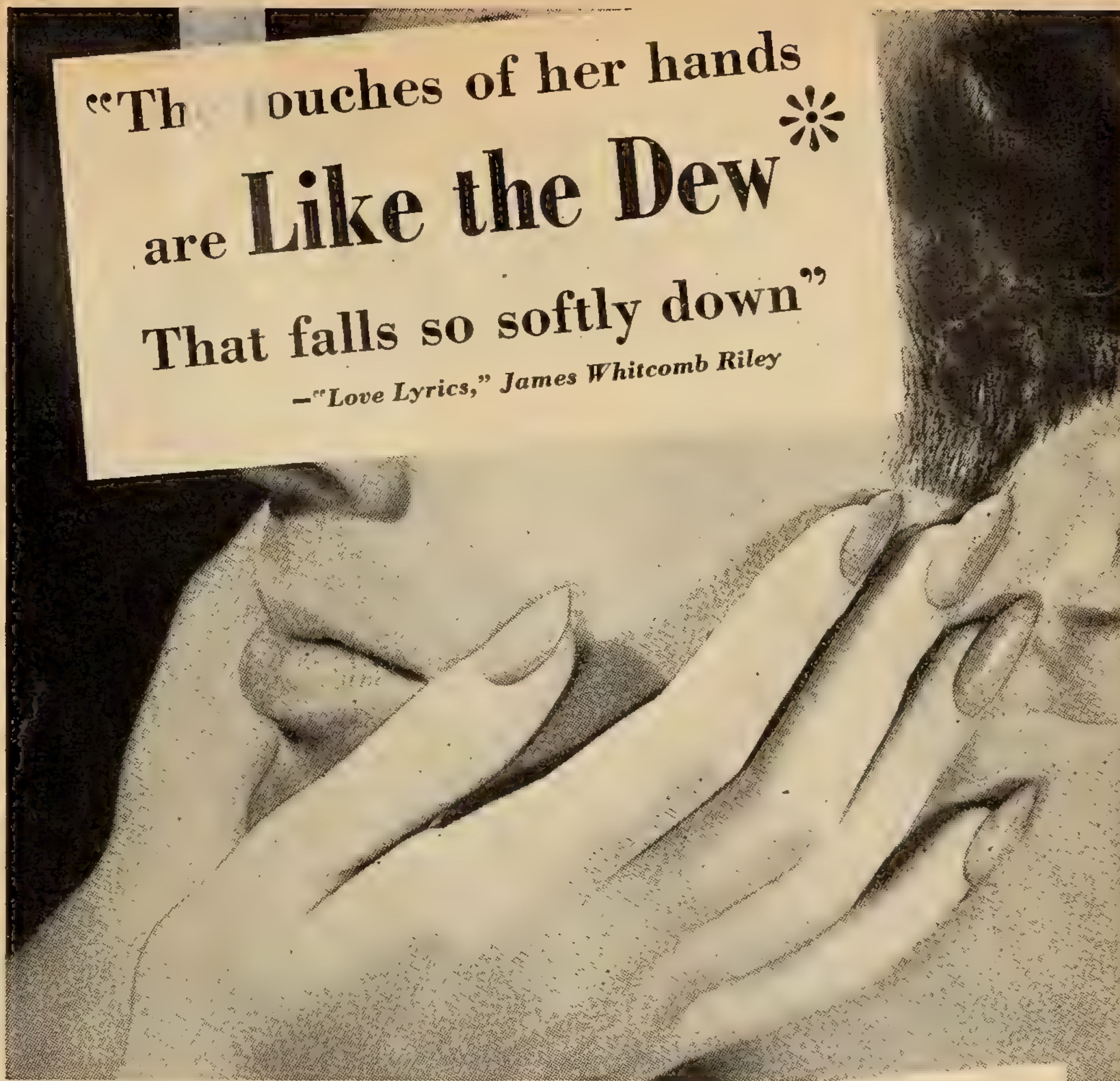
Not, you understand, that Lon is complaining. But when he tells you how he feels about being home for even a day or two, his face lights up and those dimples on both cheeks flash disarmingly.

He'll probably be overseas himself before long. And he's mighty glad he has been trained for this. Lon hears often from his buddies, who are already on the fighting fronts.

Lon is 21. His experiences in the Army Air Force and his reactions are similar to those of other boys his age. And since so many women have young sons, husbands and sweethearts in the Army, I asked Lon what he thought of his basic training.

"The touches of her hands
are **Like the Dew**
That falls so softly down"

—"Love Lyrics," James Whitcomb Riley



* Like the dew?...
Not when you wield a
Welding Rod,
lady!



Must war work or any work AGE your hands?

YOU know that old saying about "look at a woman's hands to know her true age."

Pacquins Hand Cream fights the effects of work and weather. Helps to keep hands smooth, white, ro-

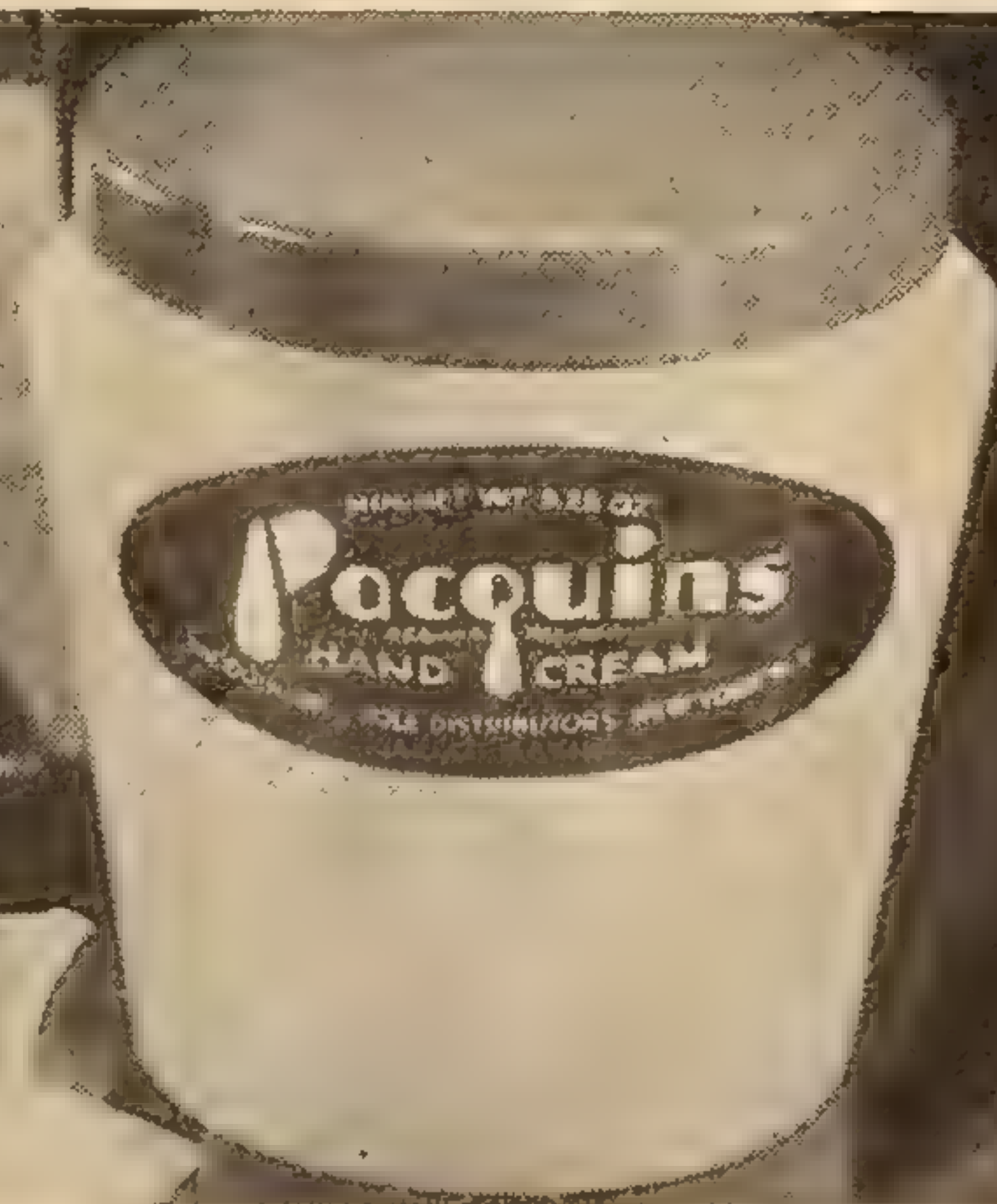
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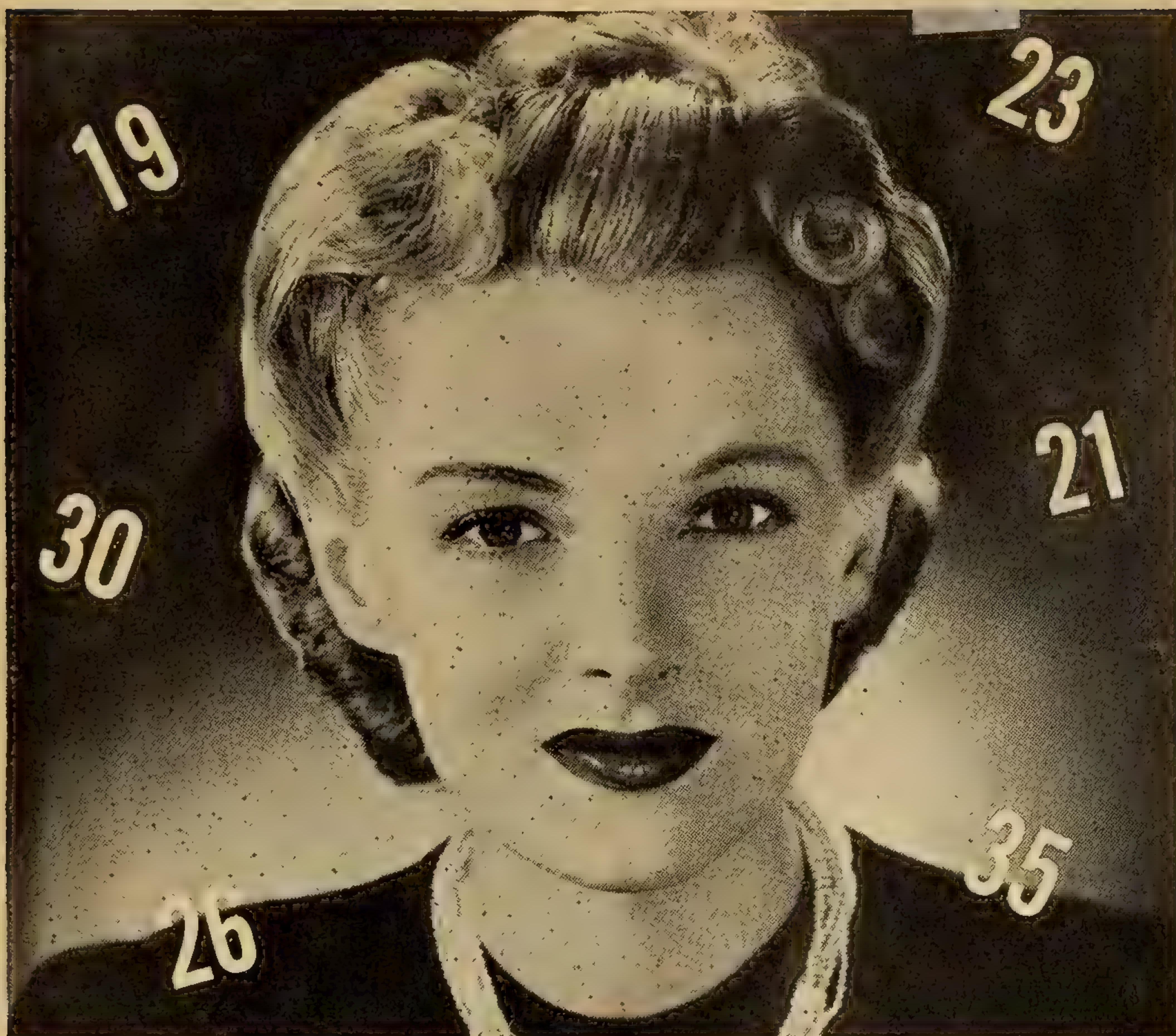


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Lady Esther Face Powder is *extra* flattering because it's *made* differently. It isn't just mixed, just sifted, in the usual way. It's *blown* by Twin Hurricanes—blended with the speed and power of hurricanes—to look clearer, smoother

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TUNE IN Lady Esther "Screen Guild Players"—Monday nights, CBS



Lady Esther
FACE POWDER

"It wasn't nearly as difficult as I had expected it to be," he said frankly. "Let's face it—being in the Army is no picnic. But I think that any chap in his teens or early twenties would feel the same way about the basic training as I do—nearly all of us can take it. The hardest thing to take is being away from your home folks and from a familiar background. But after the first terrible wave of homesickness is over, you learn to adjust yourself."

I wanted to know about Lon's private life. Ever since he made his first hit as *California*, interviewers have been asking Lon, "When you kissed Marjorie Rioridan in that scene, was that the first time you'd ever kissed a girl?"

The question flabbergasted Lon. Rallying, he said, "I've never yet kissed a girl and really meant it."

That answer still stands. According to Lon, when you really mean a kiss, you put your whole heart into it, because you're very much in love. And so far Lon has never been in love.

According to Walter Winchell, "Lon McCallister and Jeanne Crain, the love interest in 20th's film 'Home In Indiana,' fell madly in love with each other, rehearsing the Cupid episodes."

But that isn't quite true. "Winchell implies we're engaged. Why, we've never even thought of such a thing," Lon said. "Jeanne is a wonderful girl and I like her very much. We've been out on a few dates together. She spent one week end at my house. Several people from the wardrobe and make-up department of 20th were there—and so were my folks—my mother, grandmother and grandfather."

"I just called up Jeanne a little while ago, to ask her if she'd go to the premiere of 'Wilson' with me—if I can get tickets for it. On my Army pay, I can't afford to pay \$5.50 a seat, but if I can inveigle someone at 20th into giving me the tickets, I'd like to go with Jeanne. She's a swell girl, and she's always good company."

Although Lon says he isn't in love with Jeanne or anyone else, he admits he'd had a good many crushes. And he was perfectly willing to tell me his ideas on love and on women.



Hollywood newlyweds: Gail Patrick and Lieutenant Arnold Dean White, Navy flier.

Lon's first "date" occurred when he was about seven years old. He had a "crush" at the time on the little girl next door. Lon, you know, was born in and lived in Los Angeles. Perhaps the crush was caused by the fact that the girl had a bunch of doves. Those fascinated Lon.

One day the girl suggested that Lon and she get "married." Lon agreed to go through the ceremony, which he felt would be very picturesque because of the doves. So the girl found an old white veil of her mother's, and attired herself as the bride. Lon played the groom. A boy in the neighborhood, a friend of theirs, acted as the preacher. The doves flew round and round the room. "That," says Lon, grinning, "was my first date—if you can call that a date."

Lon's next crush came when he was attending high school. The girl was Mary Lee, pretty motion picture actress, now happily married. Mary Lee is the girl who used to play in the Gene Autry pictures, and who got so much fan mail that Republic decided to star her. But when Lon dated her, she was just another high school kid, though prettier than most. She's five feet one, a brunette with dark eyes. But it wasn't just her looks that appealed to Lon. "I liked her because of her personality. She's a wonderful girl—one of the most sincere girls I ever met."

Though Lon hasn't met THE GIRL yet, he knows that when he does meet her, she'll have the same warm sincerity that Mary Lee has. Since his success in "Stage Door Canteen," Lon has had some unhappy experiences with girls who were not sincere. When he was on location for "Home In Indiana," he met two girls with such terrific lines that he was almost afraid to be alone with them!

One girl had all the airs and pretensions of a social debutante. But she didn't have either the background or the good manners that a real social deb possesses. Because Lon had become prominent through his pictures, she made up her mind that he must be her escort to her school prom. Now Lon, when he is actually working in a picture, doesn't allow himself to have any dates. He



Martha Tilton is the pretty messenger who will take Mrs. Bohne's fruit cake to Marine Major Ralph W. Bohne in the South Pacific.

I Spelled Marriage "M-I-R-A-G-E"



Listen to this
wife's story of marriage
happiness rediscovered

I married for love . . . and at first George *did* love me. Then—I can't explain when or how it began—George became more and more indifferent. Our marriage happiness began to fade away like a mirage.

I brooded so that I actually became ill. When I went to see my doctor, I started to cry and told him everything. It was then I learned how "one neglect"—carelessness or ignorance about feminine hygiene—so often wrecks romance!



My doctor advised me to use Lysol disinfectant for feminine hygiene. "Thousands of modern wives use it," he said, explaining how Lysol makes an effective germ-killing douche that cleanses *thoroughly* and deodorizes. "And Lysol won't harm sensitive vaginal tissues . . . just follow the directions," he added. *How right he was!* I've found Lysol so pleasant to use—so easy and economical, too. It's been working wonderfully!

Oh, yes—the happy ending! It's about US, of course! George is mine again, with lots of love. That's all . . . *that's everything!*

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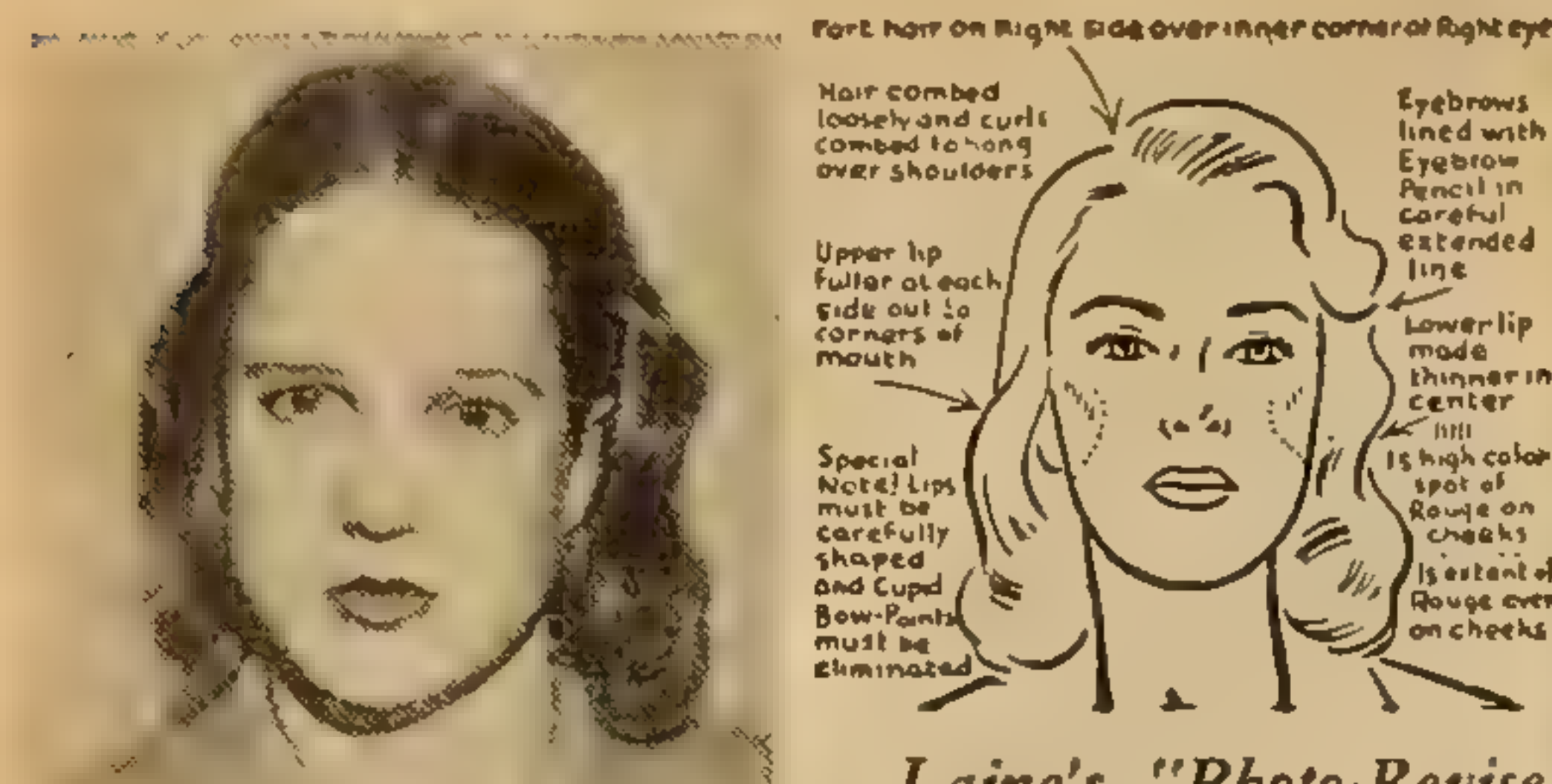
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knows that if he stays up late, he won't be able to do good work the next morning. So when this girl asked Lon if he'd be her escort, he turned her down, telling her that he had an early call for the next day. The girl was furious. Even before she had asked Lon, she had told all her friends that he was going to be her escort. She'd asked him not so much because she liked him, but because she felt that she was bagging a prize. None of the other girls was going to have a movie star to take her to the prom.

Instead of telling her friends the truth, that Lon couldn't come, she told everyone that she had decided not go with Lon because she had discovered he wasn't a nice guy—he was really a wolf!

Another girl whom Lon met on location had a terrific Southern accent—real or assumed. It was probably assumed, because everything else about her personality was, "I just love it," she said, "when you-all talk to me about horses."

"That girl," laughed Lon, "didn't know a thing about horses, and she was probably bored to death when the subject came up. I'm sure she was really a nice girl; and I would have liked her if she'd just been herself. But she must have read or heard some place that the way to interest a man was to show an interest in what he liked. She figured that because I was playing in a picture about sulky racing I'd be impressed if she pretended to be interested in horses. So she pretended—but her line didn't get across. I don't think lines generally do," Lon added. "If girls only knew how much more charming they are when they're themselves!"

Lon likes simple, unsophisticated girls. When Mary Lee and he were dating, they used to sit at home in front of the fireplace, roasting weenies and eating apples on sticks.

"Lots of people," Lon said, "think that the life of Hollywood youngsters is very chichi and sophisticated. Actually, the life of the kids I've known here has been very simple and almost naïve. I think that there may be some youngsters in the East and Midwest who try to live up to what they think are the Hollywood standards of sophistication. Among the youngsters I know, there are no such standards."

"Personally, my idea of a wonderful date is going for a swim at the beach, stopping in at a drive-in afterwards for some hamburgers, or going to a picture show at a neighborhood theater. I've been to Earl Carroll's once and to Mike Romanoff's once. I think Romanoff's is an amusing character place, and I saw lots of movie stars there. But I'd rather eat in a drive-in. I don't like night clubs. I don't drink and I hate large crowds. I find night clubs rather frightening in a way."

"I wouldn't want to date a girl whose idea of a good time was going to some other swanky night club. The question of how much money I spent on a date has never been important to any of the girls I've gone with. I can have more fun spending a few dollars at the beach than I could possibly have flinging money around at an expensive night club."

"Right now, I just have about \$21 left

out of my G.I. pay check each month, after the money for my mother's allotment and for my insurance is taken out of my \$50. So naturally, I can't spend a lot of money on dates.

"Even before I was in the Army, I was never very extravagant on dates. Whenever I had any spare money, I used to buy things for our home at Malibu. We have a green and white beach home. It's very simple, with nothing unreal about it. The dining room is still bare. The bedrooms have just beds in them, but no elaborate furniture. But the living room is furnished, just as we all wanted it to be. Before I went into the Army, I used my movie pay checks to buy such things as lamps and antiques, including an old German clock I picked up in Kentucky, when I was on location there."

When Lon marries, he hopes his ideal girl will have the same interest in home that he has. He expects to earn quite a lot of money as an actor after the War is over. He hopes the girl he marries will want to spend that money on beautiful things for their home. And that she will like simple social gatherings better than a lot of fanfare. The girls he has had crushes on have always had simple tastes.

When Lon was going to college, he had a crush on a girl whom we'll call Jean. "I met her the first day I was at college, in my first class, in the very first hour. I knew her for four months before I asked her for a date. Then I began inviting her to my fraternity dances; and I went to her sorority dances. We also went to the beach together and on hay rides with the other college youngsters. Jean was very unaffected, and had a great deal of simplicity. She didn't wear make-up. Not that I object to women wearing make-up; but on Jean no make-up at all looked good. She did nothing to attract attention. She was an introvert, very quiet."

Lon thinks when he falls in love with that Ideal Dream-Girl, she'll have the same simplicity that Jean had.

"I won't care," he says, "whether she's a blonde or brunette or redhead. I've seen girls in pictures change the color of their hair too often to feel that the shade of a girl's hair is important. Why, I went with one girl who was a blonde when I first met her and who is a brunette now. When a girl's an actress, she often has to change the color of her hair because of a director's orders. And if a girl's not an actress, I think it's her privilege to change the color of her hair if she thinks another shade is more becoming. Just because a girl bleaches her hair doesn't mean that her personality is artificial."

"When I fall in love, it won't matter whether the girl is beautiful or not. There's an old saying, 'Beauty is in the eye of the beholder.' And that's true. When I'm in love, the girl will seem beautiful and charming to me."

"But I'm sure I'll never be attracted to a girl who's beautiful but dumb. When I marry, I'll want to marry a girl with lots of common sense. Such a girl, whether she's been in pictures or not herself, will have a good sense of values and will understand the de-



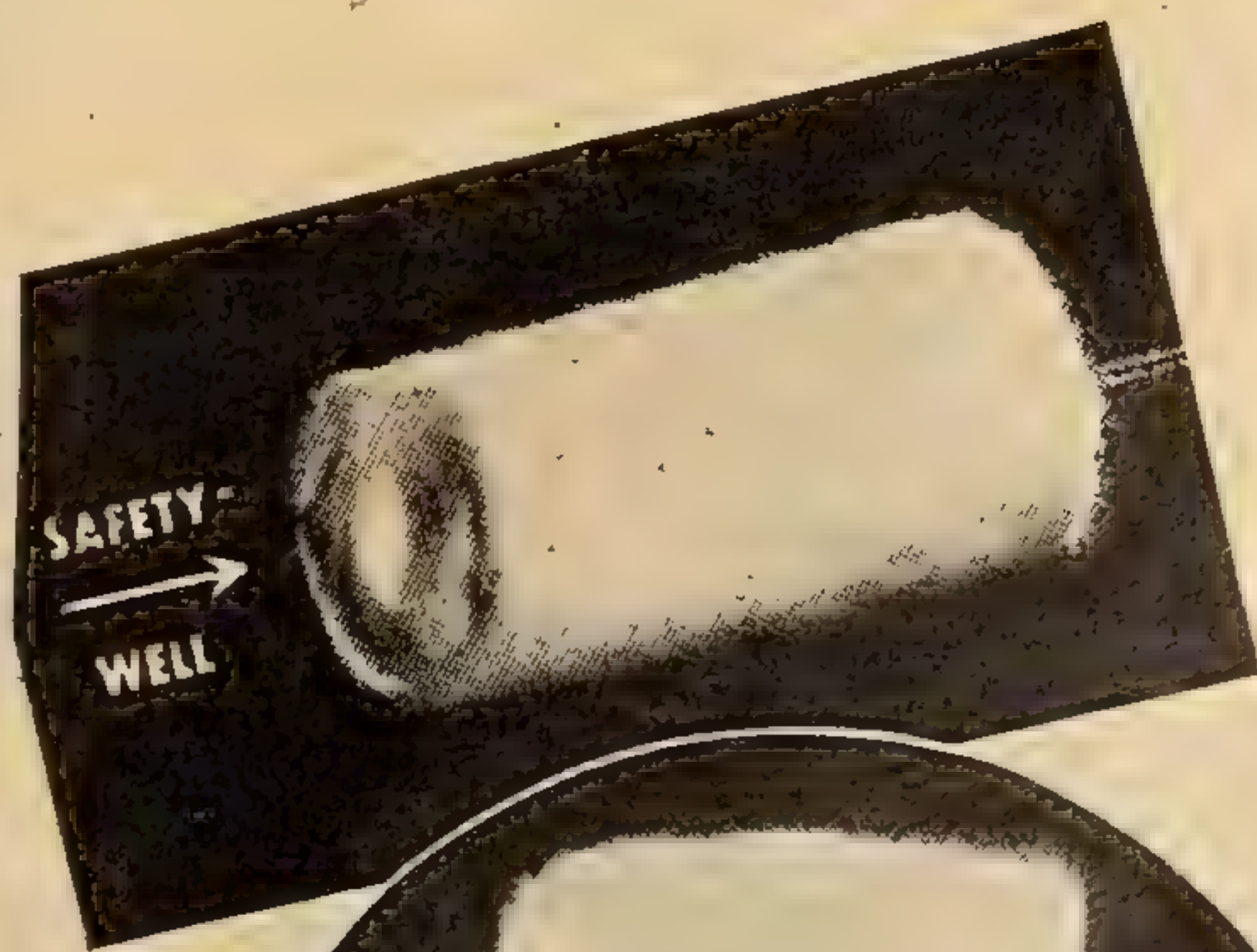
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mands of the picture business. The idea of a woman being a complete clinging vine doesn't attract me. I think there's a happy medium. I shouldn't want a woman who was completely helpless; but I hope the girl I love will not be so independent that she can get along without me.

"I like to think that when I fall in love, it will be love at first sight; but I don't know if I'm right. Perhaps love will come more slowly than I dream; maybe it will grow on me instead of happening the first time I see the girl.

"I don't care whether the girl I fall in love with has ever worked or not. I don't even care whether she can cook or sew. I hope I'll be able to earn enough to pay someone else to do the cooking and sewing, if my wife doesn't care to. Those aren't the important things. Sincerity and simplicity and a kind heart are.

"I hate it when women—or men, for that matter—say unkind things about people, particularly when they don't know what they are talking about. My ideal woman will never say anything unkind about anyone. There are enough people in the world who say unpleasant things. I hope I'll never marry a woman who's petty or catty or gossipy."

I asked Lon whether the war will make any difference in his ideas about marriage.

"No," he said. "I've heard some fellows say that they won't become engaged or married while there's a war going on. Sometimes I read an article in a magazine in which someone says, 'If



Two French sailors have something to show grandchildren—their picture taken with Marlene Dietrich at the reception given for General Charles de Gaulle at Waldorf-Astoria!

you're in love, marry. Marry right away because there's a war going on.' Then the very next month the same magazine will print another article by someone else saying that you shouldn't get married in wartime.

"I think that's confusing. I think love is the issue—not war. If I fell in love, I should get married, as soon as the girl and I were sure of our love, regardless of whether there was a war going on or not."

In the meanwhile Lon is free of romantic ties, white and twenty-one. He admits that he realizes that a single chap

has the chance of being more popular with some people than a married actor. Nevertheless if he were in love, he wouldn't care whether it hurt his career or not to get married. He'd get the knot tied.

However, that isn't very likely to happen in the near future. Right now Lon is concentrating on his friends, his Army career, and on the picture, "Winged Victory." He's rather amused that in "Winged Victory" he plays a married man. "I never thought it would happen so soon in my movie career," he says.

He's interested in his picture career, even though he told me, "I feel it's secondary to something that is going to happen to me between now and the time I'm 25 or 30."

Lon doesn't want to be an actor all his life. He'd like to go on an ocean voyage around the world, some day when the war is over. He also wants to be a writer. He particularly enjoys writing poetry. In his spare time, he likes to read poetry, particularly Walt Whitman, Keats and Shelley; he likes to listen to his favorite records and to dance to the music of Glenn Miller.

Once, he admits, he disliked dancing. But gradually he's gotten to like it, particularly slow dances. Once he went to a square dance with June Haver, and he loved that. But he still doesn't like jitterbugging.

He likes swimming, tennis, and the acting of Tallulah Bankhead. He gets furious when people criticize Tallulah. "Because she's so far above any of the

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people who criticize her," he explains. He looks forward to visiting the Hollywood Canteen some day; but so far the Kansas City Canteen is the only one he's been to.

Before he went into "Winged Victory" he appeared in a dramatic show in the Midwest aimed at convincing women that they ought to become WACS. The show was responsible for a tremendous spurt in the enlistment of women into the WAC. One girl came up after the performance and told Lon, "Because of my seeing this show, my entire life has been changed." Lon was glad—because he realized how important it is to our country, that as many women as possible back the men by joining the services.

Although Lon is in the Army Air Forces, as are all the other men in the cast of "Winged Victory," he doesn't believe he'll ever become a pilot. Only a select few of the men in the Army Air Forces do become pilots. Lon isn't eligible for such a post because his vision isn't perfect. But he will undoubtedly be given some other vital job with the Army Air Forces—as there are many technicians in the forces, all of whose jobs are just as important as are those of the pilots.

Before he went into the Army, Lon had heard a great deal about the kidding actors get when they join the service. But for some reason, Lon wasn't subjected to any of that. He thinks it's because most of the men had never seen him in pictures. Then one day at Camp Crowder, they showed "Stage Door Canteen" and Lon made a personal appearance.

Even though he played young *California*, the men in the Army didn't believe for a minute that he was like *California*. In fact, because he came from Hollywood, they decided that he must be just the opposite—very sophisticated.

After that personal appearance, the men pelted Lon with good-natured questions about Hollywood. They particularly wanted to know what Marjorie Riordan, Betty Grable, Lana Turner and Hedy Lamarr were like. Lon had met Betty and Hedy and had dated Marjorie. "They're all nice girls," he told the fellows. "And they are all just as beautiful or more so than they appear to be in pictures."

In "Winged Victory" Lon plays opposite Jane Ball. Jeanne Crain, his love interest in "Home In Indiana," plays opposite Barry Nelson. One day Barry pulled out a picture of Jeanne and showed it proudly to Lon. "This is my gal," he said. "I'm going to take her away from you."

But if Jeanne is anything like a million other girls all over the United States, neither Barry nor anyone else will be able to "take her away" from Lon—if their friendship should ever develop into real love. And here's one sign that some day it really may. Because Lon is only 5 feet 6 inches tall, he generally prefers to go out with a girl shorter than himself. When Jeanne wears high heels, she's five feet 6½ inches tall. So when she goes out with Lon, she always wears low heeled shoes!



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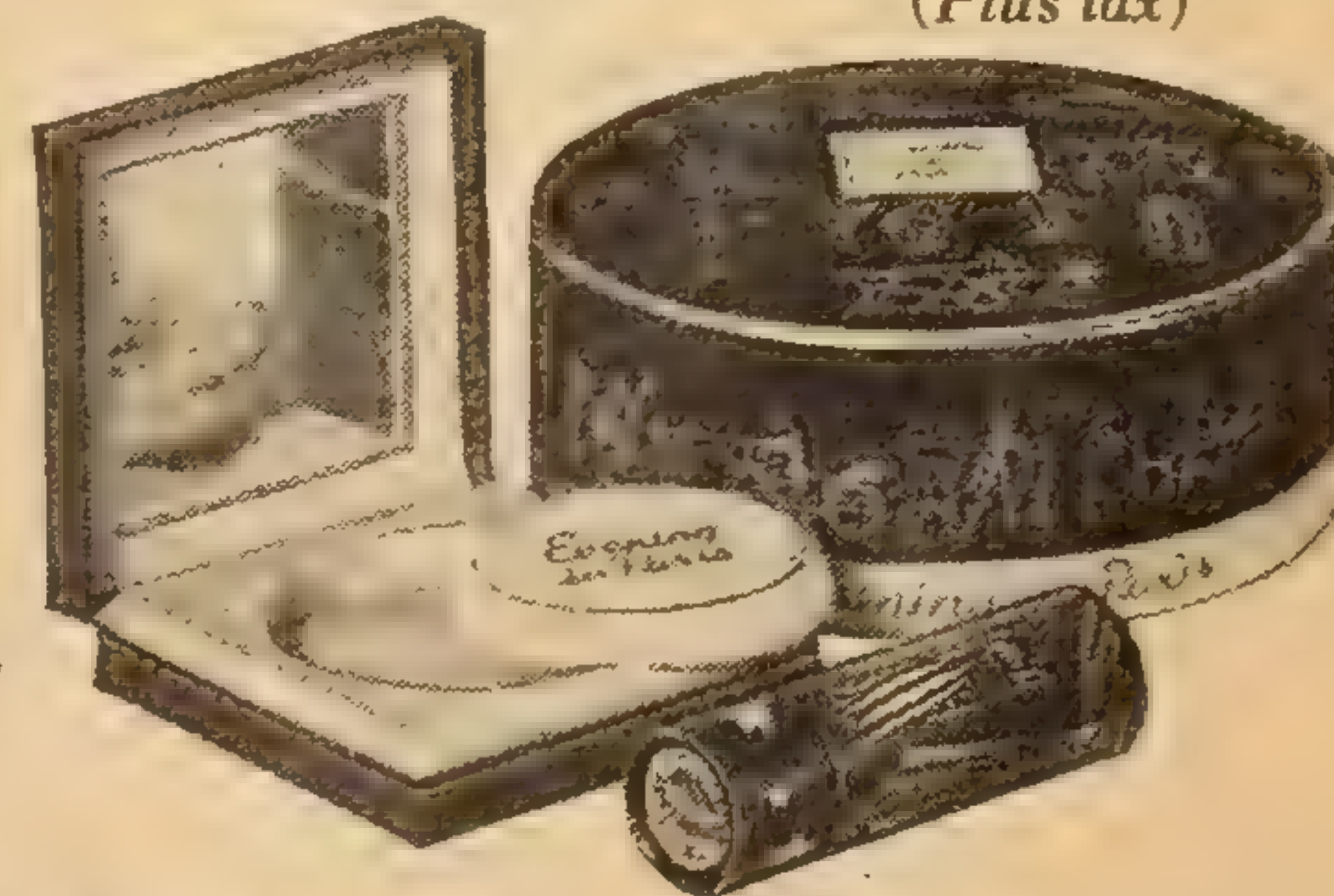
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Faye "Frames" Her Foibles

Continued from page 20

ninny, and say, 'What do you think?' The next girl he'd talk to would naturally jump with excitement and say, 'Why yes, of course I can play it!' Nine times out of ten she wouldn't know nearly so much about acting as I know. But she had confidence in herself, and I hadn't. And she'd get the part. And I'd get a good cry.

"I never could run to the front offices, the way other actresses do, and ask for good fat parts in pictures I knew were scheduled for production. My friends would say to me, 'Faye, don't be a dope, go in there and tell Hal Wallis you want it.' But I never could. So after all I can't blame the producers and directors for assuming that 'The Emerson girl is inclined to be a playgirl—she's more interested in parties and night clubs than in parts.' Well, they couldn't have been further from the truth.

"Even as a child it nearly killed me to have to *ask* someone for something. I recall that my mother used to send me to the grocery store to ask the grocer to exchange a can of asparagus for a can of tomatoes. That short block to the corner was like the last mile to me. I'd wish that I'd drop dead before I had to face the grocer—who was really a nice old man and quite hep to the whims of housewives. Or if mother told me to run across to the neighbor's next door and ask for a cup of sugar, I'd suffer tortures before I could force myself to ring the doorbell.

"Nor did I outgrow this horrible shyness, though I started building my defense when I was twelve. The first professional acting I did, for which I was paid the princely sum of fifteen dollars a week, was at Carmel, California. When I was eighteen, and fresh out of college, I joined the St. James Repertory Theater there. I had to live in a sort of dormitory with the other girls in the company. I was literally scared stiff when I arrived. I remember the first day I was so scared I just stood there like a dope clutching at my bag—I was so afraid I might put it in the wrong place. After spending several months with these girls, a grand bunch, and all of them professionals except me, I broke down and told them how thoroughly frightened I had been that first day. They burst out laughing and said, 'Oh, come now, who are you trying to kid?'"

The director at the Carmel Repertory was very enthused over Faye's perfect diction and her easy and natural way of playing scenes. "I think you belong in Hollywood," he said. So armed with a glowing letter of recommendation Faye called up an agent in Hollywood, and he promptly took her out to the Warner Brothers studio. That was in 1937. The casting director, who is no longer there by the way, didn't even bother to lift his eyes from a newspaper he was reading. "We've got twenty just like you here on the lot," he snarled. Big scalding tears filled Faye's eyes, and she literally fled to the San Diego train. "I had become somewhat of a celebrity in

Carmel," says Faye, "and had managed to gain confidence in myself. But that man's rudeness ruined everything. He slapped me down so thoroughly that it was a long time before I could get up again. If Hollywood's like that, I said to myself over and over again, I want none of Hollywood."

And it was five years before Faye came to Hollywood again. In the meantime, back in San Diego, she married young William Wallace Crawford, and had a baby named after his father, and nicknamed Scoop. The marriage didn't work out very well and a divorce was arranged several years ago. Crawford is now in the service and four-year-old Scoop lives with his mother in Brentwood.

Strangely enough it was a Warner Brothers talent scout, Solly Baiano, who saw Faye in a San Diego production of "Here Today" and urged her to return to Hollywood to make a screen test. In spite of Faye's bitter, "But I don't like Warner Brothers." The insult still rankled, even after five years. See how it is with sensitive people? Deep wounds and long memories. If she hadn't allowed herself to be crushed by a rude casting director she probably would have started her film career five years earlier. Sometimes she gets a little bitter about those five lost years. "I was hot then," she says.

We would like to say that signing a nice lucrative contract with the studio that once kicked her out was a happy ending for the Faye Emerson story. But it wasn't. Faye wasn't adjusted to the Hollywood routine. She found herself being discussed impersonally by a group of top craftsmen who seemed to assume that she was quite deaf. "She certainly isn't pretty," said one, "and what peculiar bone structure." "I don't see how we can make her glamorous," said another, "and will you look at that high



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forehead? She'll have to wear bangs." Bad, bad, bad, nothing about her seemed right. "I never thought I was a raving beauty," says Faye with a sigh, "but neither had I ever thought of myself as a witch out of 'MacBeth'." Her inferiority complex started working overtime.

Then someone decided that Faye, being a most capable actress, would be just the one to do tests with all the young boys and girls the studio contemplated signing. That was pretty galling at the time, but Faye can laugh at it now.

"There was a turnover in studio personnel," she relates, "and one day all the new producers and directors were summoned to the projection room to look at tests of prospective young starlets. I was always the person who gave the cues and over whose shoulder the camera shot. Fifteen or twenty of these tests had been run off, and I was in every one of them. The last test was of a young player now on the lot. She was supposed to be sitting at a desk, and when she heard a knock at the door she said, 'Who's there?' 'Emerson, who else?' called out one of the new producers—and sure enough I opened the door and came on the screen for a hot second. It brought down the house."

Faye began to get very self-conscious about those screen tests. Sort of like always a bridesmaid but never a bride. But a good pep talk did wonders for her. And who better could give it than Bette Davis?

"Bette is my goddess," Faye has often said. "I admire her so much I can't even get words out of my mouth when she is around."

Well, Faye was on her way to the Green Room one day some weeks back when she saw John Garfield sitting in the entrance of a portable dressing room outside of stage 9. "Hi, Johnny, you old so-and-so," called Faye, preparing to pay a friendly visit to one of her favorite actors. And then, to her horror, she saw that it was Bette Davis' dressing room, and that Bette herself in person was sitting across from Johnny. "Oh, hello," gulped Faye feebly, froze in the middle of a sentence, and beat a hasty retreat, upsetting a basket of flowers in the rush.

"That girl is a very interesting actress," said Bette. "I have seen her in a lot of tests. What's the studio doing for her?"

"I have just finished working with her in 'Between Two Worlds,'" said John. "All she needs is a little more confidence. She's a damned good actress but she needs to be more sure of herself."

"H'mm," said Bette. "I'd love to talk to her sometime. I think I know what she's going through. I went through the same thing."

The two girls finally met on the "Hollywood Canteen" set, and between scenes they got together for a cozy chat. That is, Bette chatted. She told Faye about her first awful years in Hollywood when they bounced her around like a basketball. "They told me at Universal," said Bette, "that my smile was crooked, my mouth too small, my eyes too large, my neck too long, and that my figure was mandolin when it should be guitar. One producer called me a 'cotton-dress

girl,' another called me 'the little brown hen' and another dismissed me with 'She has just about as much sex appeal as Slim Summerville.'"

Bette also told her about the time she sat in a projection room soon after she came to Warner Brothers and watched the test she had made for "The Man Who Played God." When the test had been run off, and the lights came on, there was an ominous silence. Bette felt the skin creep on her neck. And then a director laconically remarked, "Well, all she can do is act."

Somehow or other it always helps the sensitive folk of the movie industry to know that someone else has gone through the mill too. Faye felt better. And while she was still floating on air following the shot in the arm from Miss D. she met Sinatra. It was at a huge party given by Producer Pasternak, and Faye looked across the room and saw Sinatra, whom she admires very much, and almost did a bobby-socks swoon. She was content to admire at a distance, however, until someone grabbed her by the arm and said, "Frankie wants to meet you." "Yes, Miss Emerson," said Sinatra smiling. "I just saw the preview of 'Between Two Worlds' and I thought you were wonderful."

"I had opened my mouth to tell him what a fan I was of his," said Faye, "when he started right in praising my performance. I stood there like a goon. Nothing like that had ever happened to me before."

Yes, it was just about that time that Faye found herself. She planted her feet solidly in the Burbank soil. She dares anyone to tell her that there are twenty just like her on the Warners lot.

"Tall, Dark and Irish"

Continued from page 22

Barry and I were doing far more talking than we were card-playing for the simple reason that Barry is a fascinating conversationalist. He was born in New York City and grew up there, a typical city kid. In the summers, however, he used to visit with relatives in Maine. He sailed in the bay, went berry-picking in the woods, and grew moderately equestrian by riding the broad back of a farm horse.

When he was jogging along on this thoughtful beast, he had no idea that an occasion was to arise years later in Hollywood, which called for him to mount a horse in a western for Harry Sherman. For this particular scene, he was to scorch into a frontier town, glance upward at a sign, throw back his head and laugh uproariously while emptying his six-gun into the air.

Since his only previous dobbin experience has taken place on the dilatory nag at the Maine ranch, he decided to take a few riding lessons. The academy that he patronized made it possible for him to trot conservatively along hillside paths where there were no other riders.

One day it occurred to Barry that it might be a good idea to rehearse his robust scene on the back of a horse. The beast had been plodding along, his nose

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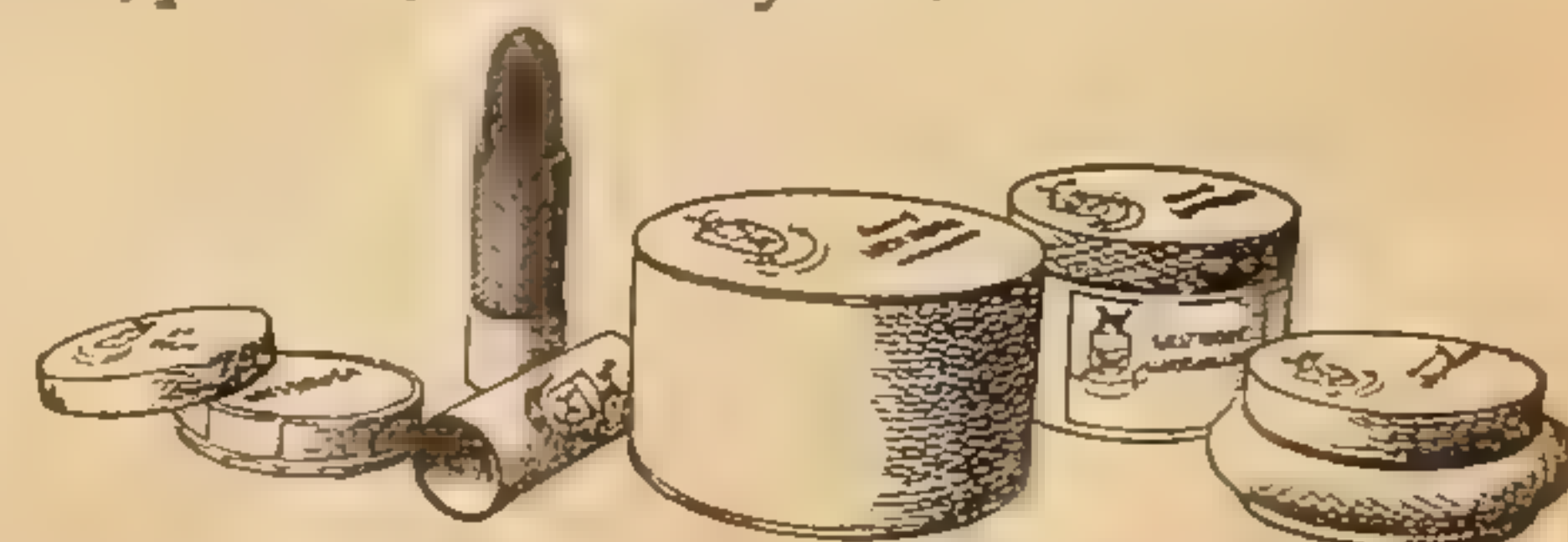
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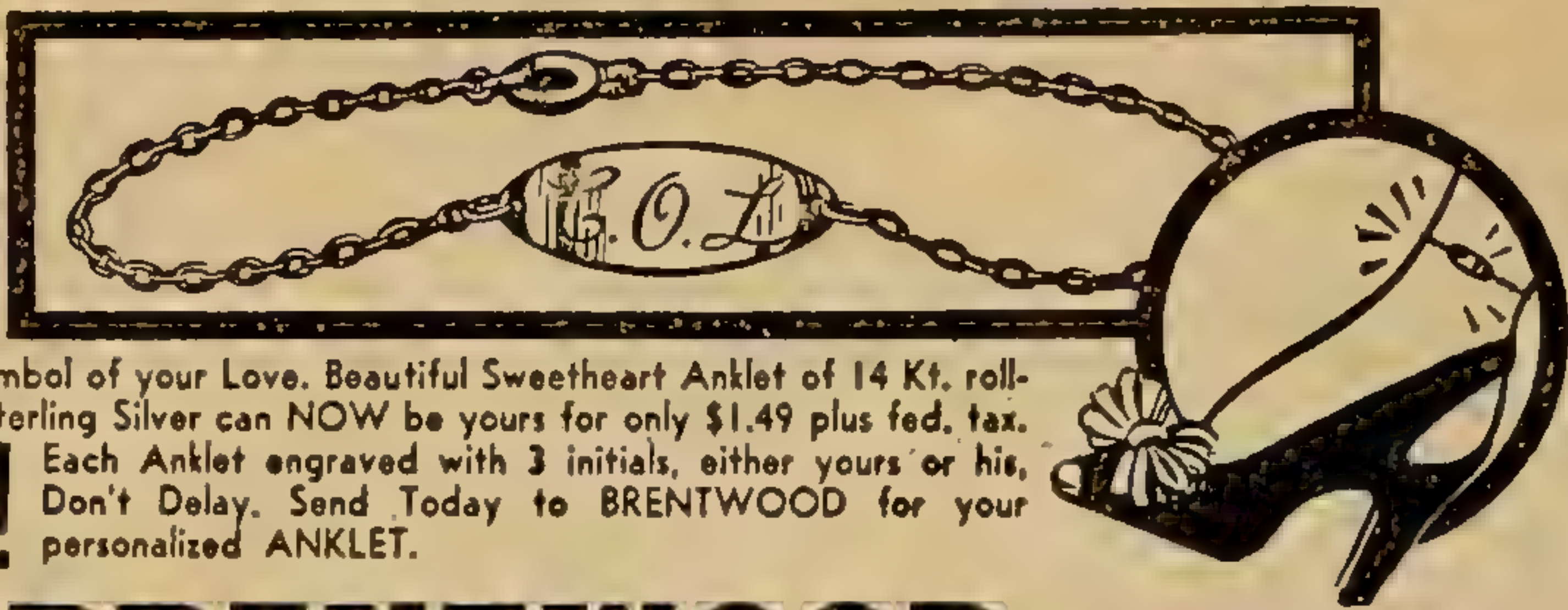
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CHICAGO SPIEGEL ILLINOIS

aimed at the ground, his thoughts on half-forgotten triumphs, when Barry suddenly stood in the saddle, fired an imaginary revolver, and let out a Comanche yell. The horse, doubtless thinking Custer was in trouble again, uttered a roar of his own, picked up all four feet like the jeep in the newsreels, and went off down the bridle path at a speed unequalled since Ben Hur's chariot race.

One of the things I like about Barry is that he freely admits that he clung to the saddlehorn with both hands, locked his long legs around the nag's barrel, and began to pray that one misplaced city fellow would still be able to walk in the morning. He was. But not with either grace or comfort.

But to go back to his early days: after Barry finished high school, he was awarded an athletic scholarship to Temple University in Philadelphia. Anyone would guess to look at him that he would make an adequate addition to a football team. Incidentally, he earned an odd dollar now and then in later years by playing both pro football and pro basketball.

While Barry was at Temple, the entire football team was lined up one day, and the tallest member, which happened to be Barry, automatically became the leading man in the university production of "Holiday." A scout for the 69th Street Stock Company, one of the last of the repertory companies, saw the play, decided that Mr. Sullivan had what it takes, and signed him. That did it.

The next thing he knew, Barry was back in New York, trying to get a break in the theater, and remaining—most of the time—broke, very broke indeed. Now this is the part of Barry's story that I particularly enjoy. Barry will tell you, looking you squarely in the eye, that he has reliable hunches. He isn't a particle superstitious, you understand. He simply has an occasional psychic summons, and he assures me that if he obeys that instinct, he gets along fine. Well, March 15, that fatal income tax day, was approaching as fast from one direction as Barry's bank account was departing in the other. He had been ill and out of work; his first son hadn't been completely paid for, and Mrs. Sullivan wasn't well. Something really had to be done.

So Barry sat down and—by working day and night for ninety-six hours—turned out a play synopsis—and sold it. Furthermore—and this is where the Sullivan Hunch System gets a workout—Barry had worked in such successful plays as "Mr. Big" with Fay Wray, "Ring Around Elizabeth" with Jane Cowl, and "Idiot's Delight" with Lunt and Fontanne. He had achieved enough notice so that Maurice Evans, the great Shakespearean specialist, wanted Barry to join his company. I have since kidded Barry considerably about his having passed up a pair of black tights, a velvet jerkin and a sword for the outfit he wears in "Rainbow Island"—a sweat shirt and a pair of dungarees soiled more than somewhat.

Much as Barry wanted to be associated with Mr. Evans, his psychic summons said no. The Sullivan Hunch said wait. And then George Abbott offered him a part in "Brother Rat" which ran

on Broadway until Sullivan became a local byword. "Brother Rat" was followed by other excellent parts until Barry was signed by Paramount when he was working in "Johnny Two By Four."

If Barry has a hobby, I would say that it is prowling around quaint shops in search of the unusual. Sometimes he has phenomenal success. One afternoon, for instance, he was investigating the dusty curios of a half-forgotten second-hand store when he saw what he considered a very unusual wedding ring in a tray with hundreds of other ornaments. It was dusty and dull from years of having been abraded by other bits of metal, but Barry bought it.

I have always maintained that successful antique collectors must have some secret pipeline to the eternal verities. The Sullivan Hunch System again, I guess. At any rate he took the ring to a mid-town jeweler and had it polished. This jeweler assured Barry that the ring was practically invaluable; the design engraved around the band marked it as belonging to the Civil War period. Barry likes to think that, in likeness to the *Melanie Wilkes* incident in "Gone With The Wind," some devoted Southern wife gave her wedding ring to the Confederate cause, and that in time, and after having passed through many hands, it came to rest on the finger of Mrs. Sullivan. You see, when Barry and Mary Sullivan were married, they used a dime store ring for the ceremony on the ground that the ring was merely a symbol and could be improved upon at any time, whereas their love was 22 carat and needed neither symbol nor improvement.

On another of Barry's foraging expeditions, he picked up a typewriter for practically nothing. Now he could exchange it for rubies. Also he has amassed an impressive library of old issues of "Stage." When the Sullivans have guests, Barry likes to bring these old magazines out and show the time-honored pages to theatrical people who appreciate them.

At present, I'd say that Barry has two chief topics of conversation, the first his son. John Cornelius, who is the proud possessor of a vocabulary consisting mainly of one word. Barry says this word should be spelled "Whoowh" and that Johnny can say it with more different inflections than a dramatic class can apply to "Hamlet." Barry always carries several pictures of his scion which he will gladly show you with or without encouragement.

The second Sullivan enthusiasm is a character named Jasha Simkovitch, who is a blonde cocker spaniel with blue plate special ideas about house slippers, rugs, or anything else that doesn't bite him first.

Although I am not, personally, a great reader, those word-eaters whom I know in common with Barry say that he is a great guy with a quote. He reads whenever he has a spare five minutes, and he remembers everything he reads. I overheard him discussing the book "Citizen Tom Paine" when I visited him on the set of "And Now Tomorrow"—the picture he made with Alan Ladd and Loretta Young. "The trouble with Tom Paine," Barry was saying with great con-



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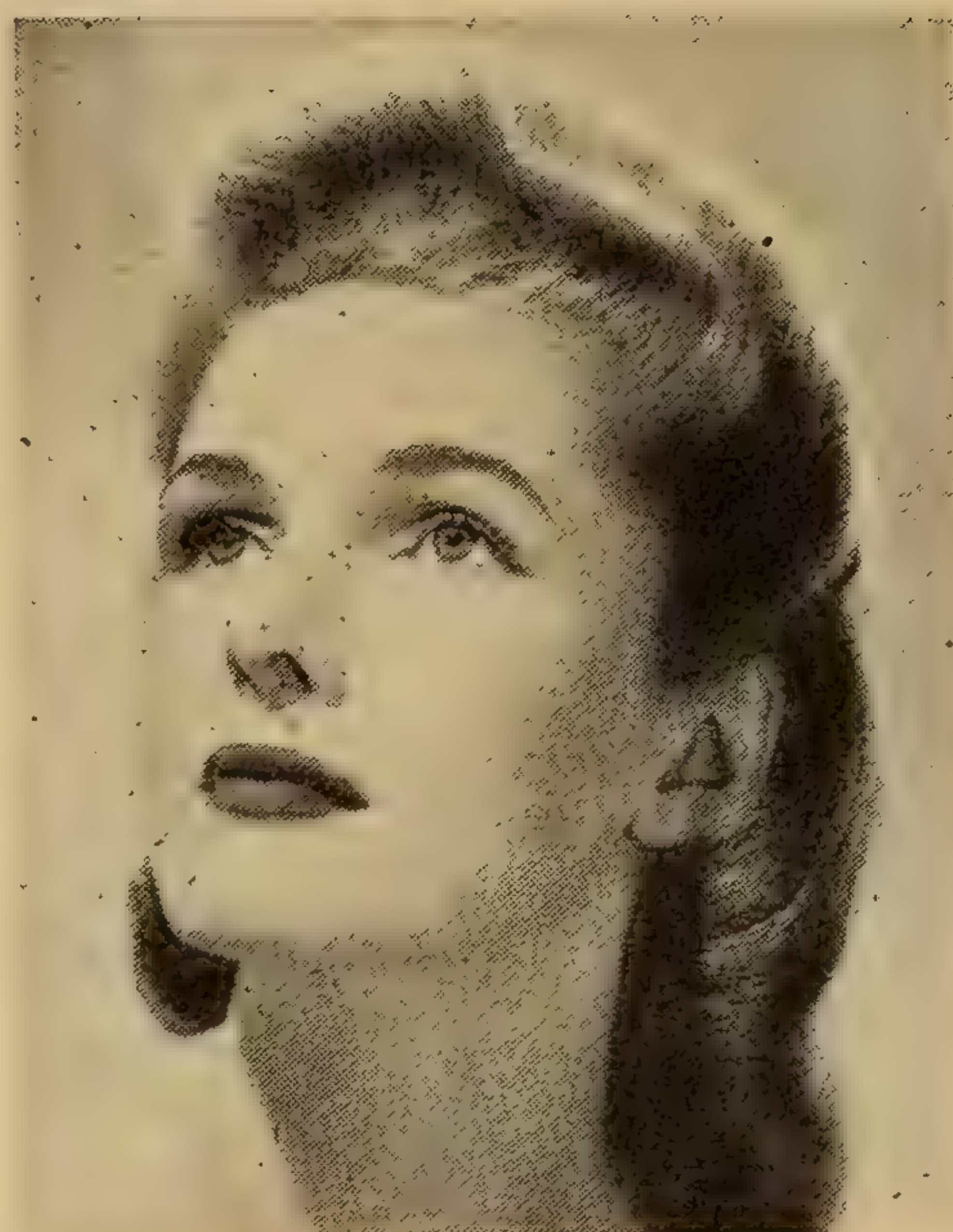
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viction, "was that he was still a revolutionary when the revolution was over." Several listeners removed their pipes, nodded sagely, and said Barry had the right dope, so I nodded sagely, too.

I remember that, when we were finishing "Rainbow Island," Barry was ears deep in "Under Cover"; he refused to discuss it with most people because he said he was too likely to get into a political controversy. I've never seen Mr. Irish Sullivan in a political argument, but those who have, say that Emmett, Burke, and Parnell must have passed on some of their forensic zeal to the gentleman who proudly boasts that he is the seventh son of a seventh son—all from Eire.

Barry, like anyone else, has his faults. One is that he is generous to the point where he worries people. He is one of those men who remembers at the last moment that today is good old Joe's birthday, or that it is his wedding anniversary, or that it is Christmas Eve. Then he rushes out, with a half-formed notion of what good old Joe or some member of his family would like. He buys without looking at price tags, and hopes that he will have enough morganthau in his pocket to take care of the cost. So far he hasn't been stuck to wash dishes.

His other character flaw is that he worries himself to death. He's afraid he didn't do this scene just right; he's afraid he didn't put enough moxie into that particular line. However, I think he's now curing himself of the habit. Recently he had to make some additional scenes for "And Now Tomorrow"; the script girl pointed out that Barry was not wearing the same tie he had worn in the previous sequences, so he had to dash home to get the right cravat.

The situation was complicated by two things, 1) the Sullivans were moving and Barry had no idea where to start looking for his wardrobe; 2) he had ridden to work at Paramount in a car pool, so he had to go round trip by taxi.

This latter fact proved to be a boon because the taxi driver, recognizing Barry, began to confide in him. "I used to be in picture business," the driver said sorrowfully. "Yes, sir — those were the days."

Barry swallowed, thinking, here is a guy who had his chance and had bad luck. Wonder if I'll be driving a taxi a year from now.

The driver continued his reminiscences. "Yes sir, I was really in the gravy," he sighed. "But the talkies washed me up. Ruined me."

Barry hesitated. He didn't want to insult an erstwhile Cinema Great by asking his identity, so he inquired tentatively, "What were some of your pictures?"

The driver was expansive. "Oh, I could name hundreds," he said. "I was an extra."

Barry, being a great gentleman and the owner of excellent manners, controlled himself; he didn't even smile at this astounding tag-line. But I think it was then that he began to relax and enjoy the motion picture business.

From all the reports I have heard around Paramount, audiences have long since begun to relax and enjoy Sullivan.

Hollywood's Design for Wartime Living

Continued from page 53

for each cake on greased, moderately hot griddle. Bake until topside is full of air bubbles and under side is golden brown. Turn and finish baking. Yield: 2 doz. 4-in. cakes.

Butter is hoarded for a week before this famous old standby American dish is served. But it's worth it, because, as Mrs. Marshal points out sagely: "Soya flour contains the B vitamins as well as thiamine, riboflavin and niacin, plus calcium and phosphorus. And if you would care to have me go into the protein value in an ounce of soya flour, it's almost the same as you find in meat, fish, eggs or milk. Alan says I remind him of Madame Curie making light conversation with Walter Pidgeon when I go into my vitamin act, but he can't kid me out of it."

The Rathbones aren't kidding either about the wartime measures they have taken. Their ménage covers nearly two acres of ground, very well used up with victory gardens, fruit trees in eight delicious flavors—apricot, plum, peach and fig, as well as grapefruit, lemon and lime and orange—a beehive that produced ten gallons of honey this year, and chickens that furnish them eggs.

"In 1937, when we bought the house, we had a large family and liked to entertain," said Basil. "Someone was always stopping with us for as long as we could persuade him to stay. We had a large staff then and the place seemed none too big, but now that my son Rodion and his wife have gone, my wife's niece has left for her own home, and the staff has shrunk, we are obliged to streamline extensively. We've closed the dining room for the duration, the drawing room is rarely opened, and a number of the bedrooms are closed."

"We've put away most of our silver, so that cleaning is eliminated; all my beautiful linens are packed up, for we have no laundress. Laundries seem to snatch out delicate monograms and tear lace and embroideries to shreds," added Ouida. "I bought some plain, very strong sheets and towels, and found some pretty monogrammed paper table mats and napkins. So I have no laundry problems."

The most lived-in room is the morning room, restful in soft greens. One side is mirrored, the other has enormous windows through which the morning sun pours. There are huge cushioned couches where the Rathbones relax, listen to the radio or their favorite records, play with the baby, read and talk. A slender table that can be pushed back against the mirrored wall serves as dining table for all meals.

A crystal pitcher usually contains what is rapidly becoming a "specialty of the house:"

HONEY FRESH ORANGEADE

- 2 to 4 tbsp. honey
- 2 tbsp. lemon juice
- 6 tbsp. orange juice
- 1 cup spring or charged water

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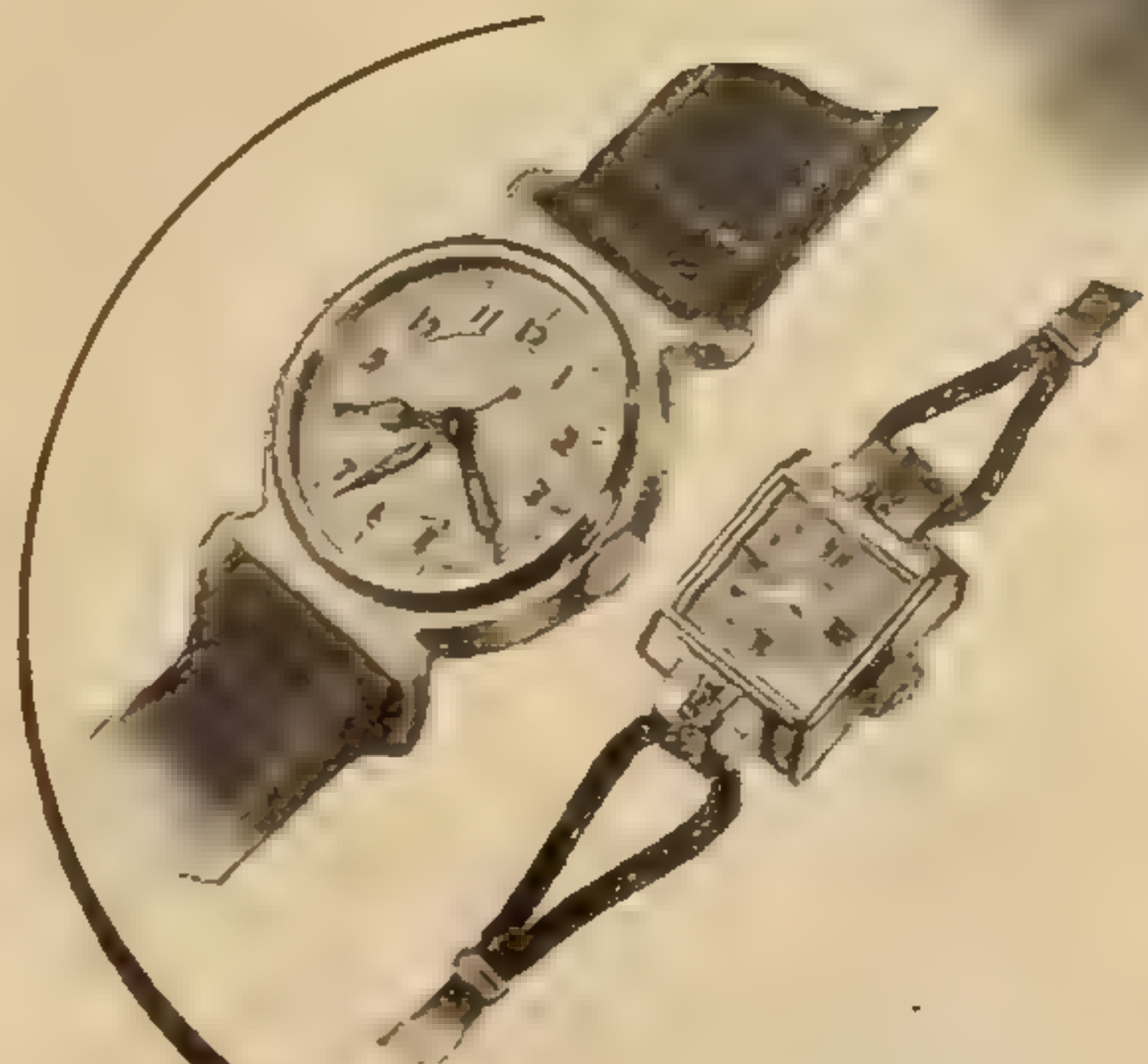
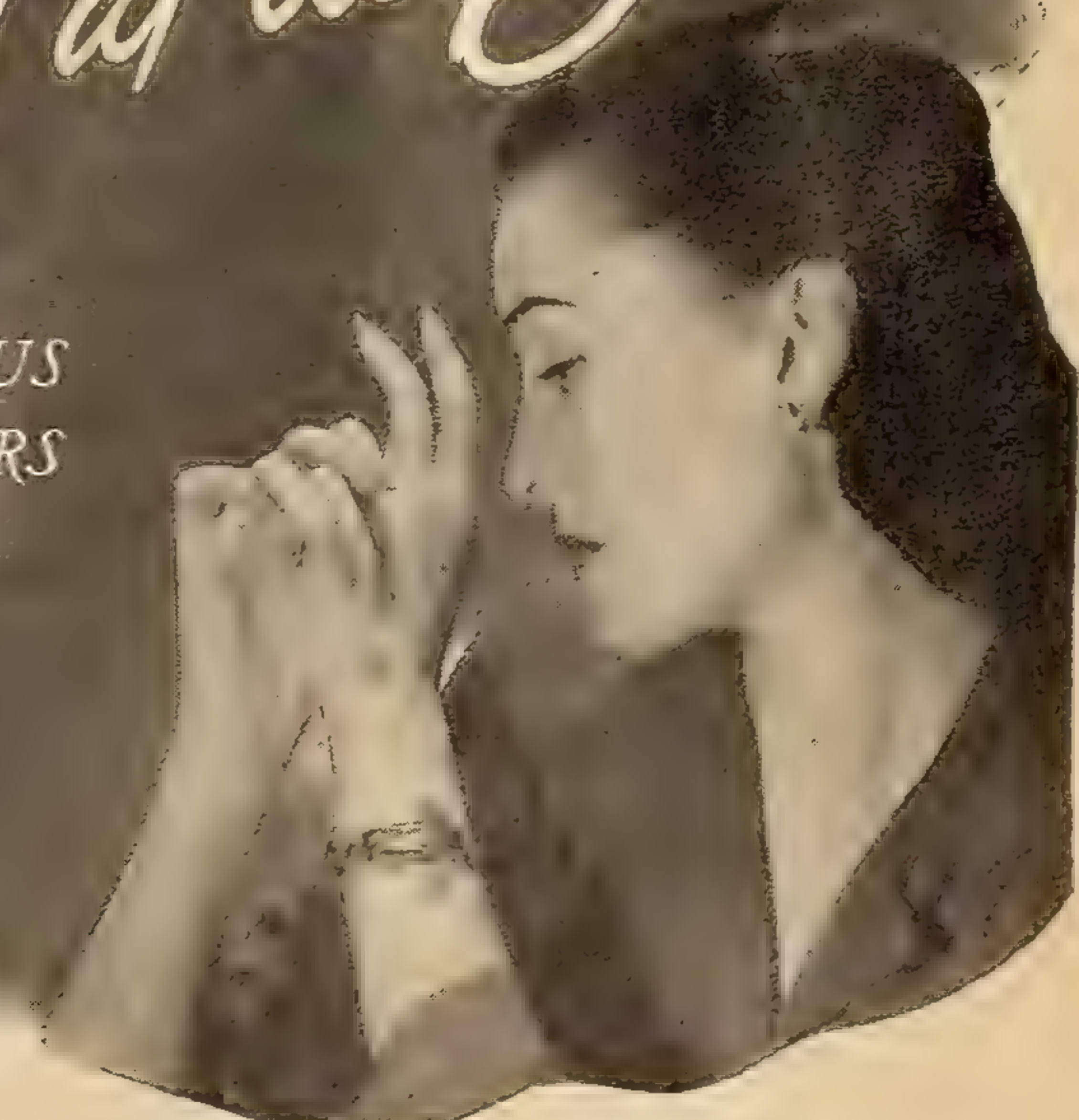
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Mix fruit juices and honey thoroughly. Fill iced tea glasses with cracked ice and pour mixture over this. Let stand three mins. before serving.

When Basil began work in "Bathing Beauty" at M-G-M, he was introduced to the drink, the ingredients for which are all produced on the place.

"My husband, baby, her nurse, my secretary and I take High Tea in the morning room when we're alone," confided Mrs. Rathbone. "When guests drop in, we find it a most satisfying way of entertaining them."

"We used to say: 'Stay for dinner, old man,' or, 'Don't pop off now, we're just eating!'" contributed Basil. "But that's out for the duration. It's hard enough to keep a cook without complicating the ration books."

The menu for a "duration" High Tea includes eggs, usually soft-boiled, hot biscuits—instead of the old time muffins—scones and Sally Luns, because no butter is necessary for them, and, of course, honey, jelly, marmalade and jams—all home grown products.

"If you've never tried lime marmalade," said Ouida, "you've missed something wonderful. Our cook makes it with the same recipe she used for orange marmalade and it is a heavenly green color. My favorite is lemon, made the same way."

ORANGE MARMALADE

12 thin skinned oranges

3 lemons

3 qt. water

Sugar

Wash and peel oranges. Cut peel in paper-thin slices; pulp in chunks; slice lemons. (All may be run through a food chopper.) Add water, simmer 5 mins. Let stand overnight. Then cook until peel is tender. Measure. Add from 2/3 to 1 cup sugar to each cup of fruit and juice, depending on sourness of fruit. Boil rapidly to the jellying point. Pour into jars and seal at once.

"We have an eggless, milkless, butterless cake that is a wartime specialty. For this, as well as for the biscuits, we've discovered that you can eliminate ration points for shortening by using meat drippings. Of course we save waste fats for Uncle Sam, but he doesn't want them until they're useless for food."

EGGLESS, MILKLESS, BUTTERLESS CAKE

1 cup brown sugar

1 1/4 cups water

1 cup seeded raisins

2 oz. citron, cut fine

1/2 tsp. salt

1 tsp. nutmeg

1 tsp. cinnamon

2 cups flour

5 tsps. baking powder

1/3 cup shortening

Boil sugar, water, fruit, shortening, salt and spices together in saucepan 3 mins.; when cool, add flour and baking powder which have been sifted together; mix well. Bake in greased loaf pan in moderate oven (350°) 45 mins.

The secret of good shortening from meat drippings lies in straining the drip-

pings through cloth, keeping sausage fat separate from the rest. Cool at room temperature, cover tightly, and store in refrigerator. More shortening can be secured by trimming excess fat from uncooked beef, lamb and pork. Chop this fine or grind through food-chopper, render slowly over a simmer burner or in a double boiler, strain through cloth, cool and store.

Sandwiches, in variety depending upon how much time can be spared for their preparation, are substituted for the platters of cold meat that used to be served.

Wilted cucumber, watercress, toasted marmalade, cinnamon and cheese are Rathbone favorites. Ouida's cinnamon toast comes in dainty cut-out shapes of bread lightly spread with butter, just enough to hold the brown sugar and cinnamon, and served hot.

Cucumbers are sliced paper-thin, salted and left to wilt overnight in water; drained and placed between very thin slices of bread lightly buttered and cut out in heart shapes. (If you are very low in points, or butter is hard to get, you can cream a very small amount with thick cream or gelatine and make a most delicious spread.)

Ouida's watercress sandwiches are made with very fine slices of bread, spread with cream cheese and chopped watercress, then rolled and kept wrapped in a damp cloth until ready to serve. Use a slice of bread the length of your loaf, roll it and slice into small rounds like miniature jelly cakes.

Only Ouida can make the tea for these delightful occasions.

"To make good tea," she explains, "you must have two teapots, well heated. When your kettle is 'just on the boil,' pour the water into one pot in which you have placed one spoonful of tea for each cup, plus one for the pot. Allow the tea to steep for a brief time, according to how strong you like it. Then pour off the strained liquid into the other heated pot, ready to serve."

Such are the hostesses of Hollywood these days. They make every government restriction a challenge to their ingenuity.

Taming The Wilde Man

Continued from page 33

used to surprises. I'll also have a chef's salad. And coffee. Put several cups in front of my friend here, too. Maybe they'll help to keep him awake during this interview!"

We were sitting opposite each other in Lucey's, one of the better Italian restaurants in Hollywood. It was a very special day in Cornel Wilde's life. The night before, Columbia studios had previewed "A Song To Remember." Cornel, in the coveted rôle of Chopin, opposite Merle Oberon and Paul Muni, all but walked away with the honors. "Cover Girl," a smash musical from the same lot, had grossed 125 audience cards when sneak-previewed. Over 400 comments came in on "A Song To Remember." At least two-thirds wanted to know: "How could they find anyone who could act and play the piano like that? Where on earth

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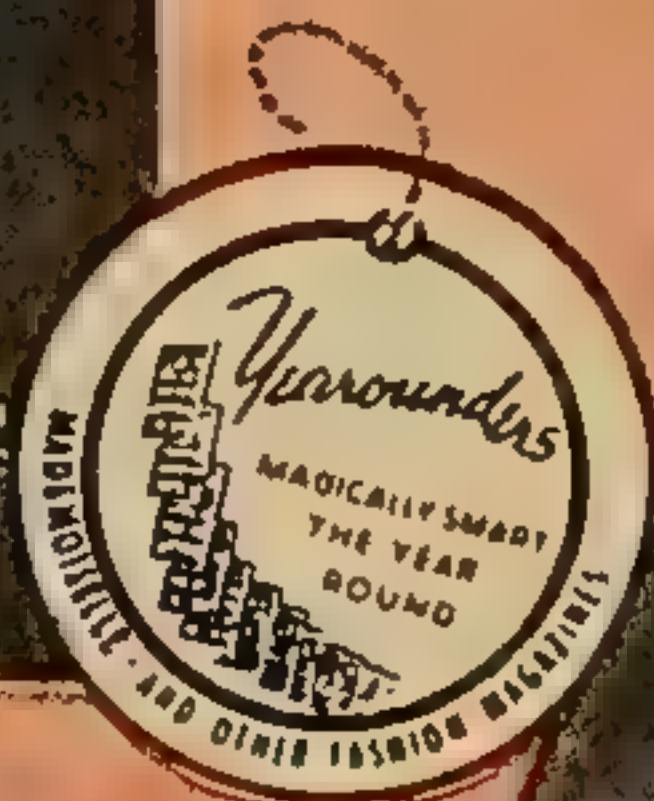


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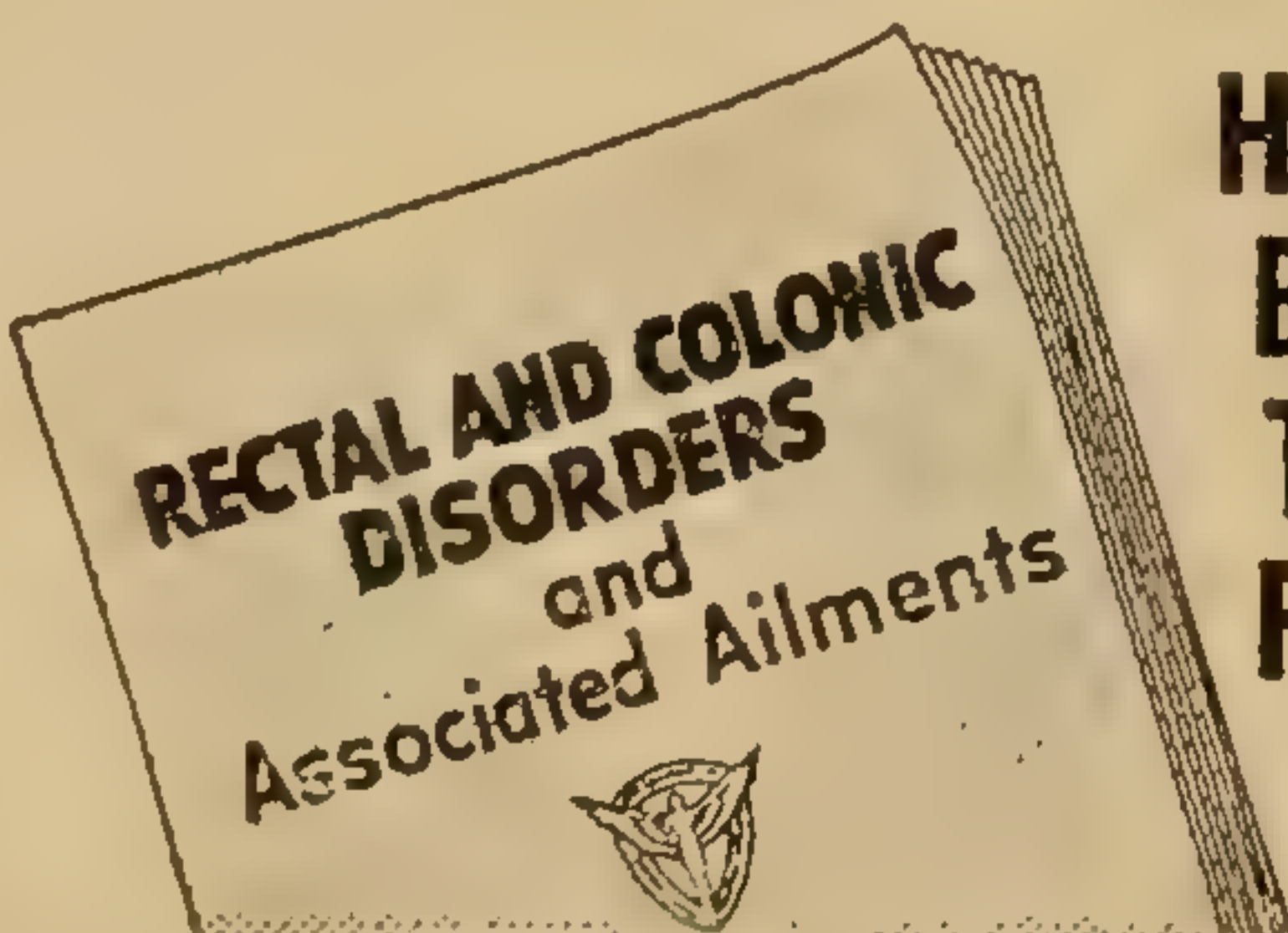
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have you been hiding Cornel Wilde?"

A little over two years ago, when we first became friends, a bewildered and disheartened Cornel Wilde said: "Someday I hope I'll be important enough for you to do a story on me. I know it will be a good one."

Thanks to SCREENLAND magazine, this story is proof of Cornel's "importance." Here's hoping a personal enthusiasm, inspired by the bond of friendship, will help to do him justice. Looking back, it's almost impossible to believe that the relaxed and humorous Cornel who sat there in Lucey's, is the same individual who was once almost too confused to go on. A "little bit" of success has indeed worked its miracle.

Unfortunately, Hollywood is not interested in failures. And Cornel was a failure. Not through lack of ambition. Certainly not because of lack of talent—for Hollywood had never given him a chance to prove or disprove his talent. Not to coin a phrase, it was "just one of those things." Not a new situation. Still, just as painful. Had he been 21, single, stepping across the threshold of life, Cornel might have regarded it as one of those magnificent adventures they write about in scripts.

But he had struggled honestly and sincerely. Struggled for years. Then there was Pat. There was Pat, his loving and beautiful wife, who had struggled along with him. Pat, who believed in him and knew that someday he would make good. Cornel grew impatient. At times he was unruly, bitter, usually misunderstood. To get the true picture, we must go back to the beginning. Who better than Cornel is qualified to tell the complete story? Let us start with—

"I was born on October 13th in New York City. The family moved to Brooklyn soon after. My father was Austrian, Hungarian, and some English. He was brought up in Hungary, married in Budapest, but carried on his business of importer and exporter in New York. He was called back to Hungary when the United States entered the war. The family went with him. We lived through the balance of the war in Budapest. After the war we returned to New York.

"Our house was nicely furnished with beautiful paintings and statues, which my father had collected. I didn't have the usual taste of kids my age. I read everything—mythology, history, all the romantic dramas of kings. I had a passion for fencing. Used to make swords out of sticks and umbrella handles. Father once had a duel in Hungary and received a long gash across his forehead. There were many exciting versions of this same scar. I never tired of hearing any of them.

"I became captain of the fencing team at the Townsend Harris High School. We won the inter-scholastic championship. In 1931 father got a recurrence of shell shock. We went to Europe for ten months, where I fenced with the best fencers in the world. Back in New York once again, I went to Columbia University. But not for long. Father couldn't work. So I went to work at Macy's, part time. I made a little money at painting and drawing. Won a

poster prize at Wanamaker's in an S.P. C.A. contest. I also worked for the oldest French newspaper in the United States, getting ads. At times the snow was so deep, I'd have to go to the public library and sit 'til I got warm. There I would catch up on my reading.

"I got a job at nights in a pharmacy, went to City College which was free and took up a pre-medical course. Finishing my credits in two years, I was admitted to the Columbia School of Medicine. In the meantime, one of my co-workers at Macy's had introduced me to Theodora Irvine, who gave me a scholarship in her dramatic school. I went in my 'spare' time and tried to read Shakespeare while my knees and voice shook and trembled. She saw I was sincere and felt I had something to offer. It is only now that I am able to pay her back in cash. I can never repay her for her faith and confidence.

"Then I realized I didn't want to be a doctor. I wanted to act. Oh, fatal decision! From then on it was one theatrical agency after another. I managed to eat by taking a job in a children's summer camp. I was the drama counsellor and fencing master. Came my first break as the lead in 'Moon Over Mulberry Street,' which played forty weeks. That did it! After that came a series of flops.

"The following fall I met Pat—Patricia Blake then. I was wearing a dashing gray suit and homburg hat to match. I was just 22 and very grown up—I thought! While getting into a taxi I saw the most beautiful blonde swinging down Seventh Avenue. I assure you, there is such a thing as love at first sight. I followed her for three blocks into a drug store. She ordered a coke. I didn't have nerve enough to speak to her, so I went into a phone booth and made a call I didn't have to make. When I finished she had gone. I could have kicked myself.

"I saw her again two days later. I dashed into the building after her but the elevator doors closed in my face. I waited out in front. When she came out I followed her to the RKO building. 'Haven't we met somewhere before?' I inquired with great dignity, as I doffed my homburg. 'We certainly have NOT,' she replied icily. That was our first chat!

"Two days later I saw her again. 'This has nothing to do with me,' I explained. 'I'm not trying to pick you up. I was just wondering if you were interested in getting in the movies. I know you are an actress. I'm making a test this week and I understand they are looking for new faces. I would like to take you up and introduce you to my agent.' That worked!

"We had dinner and went dancing that night. I got her phone number. Then followed ten months of courtship. I was so much in love that I missed a cue in a play three times and was fired. Soon after we met I ran out of money. I used to get due bills on advertising done for restaurants, at a discount, and would have to take it out in food. So for ten days straight I took Pat to the Cape Cod Oyster House. To this day the smell of fish makes us sick.

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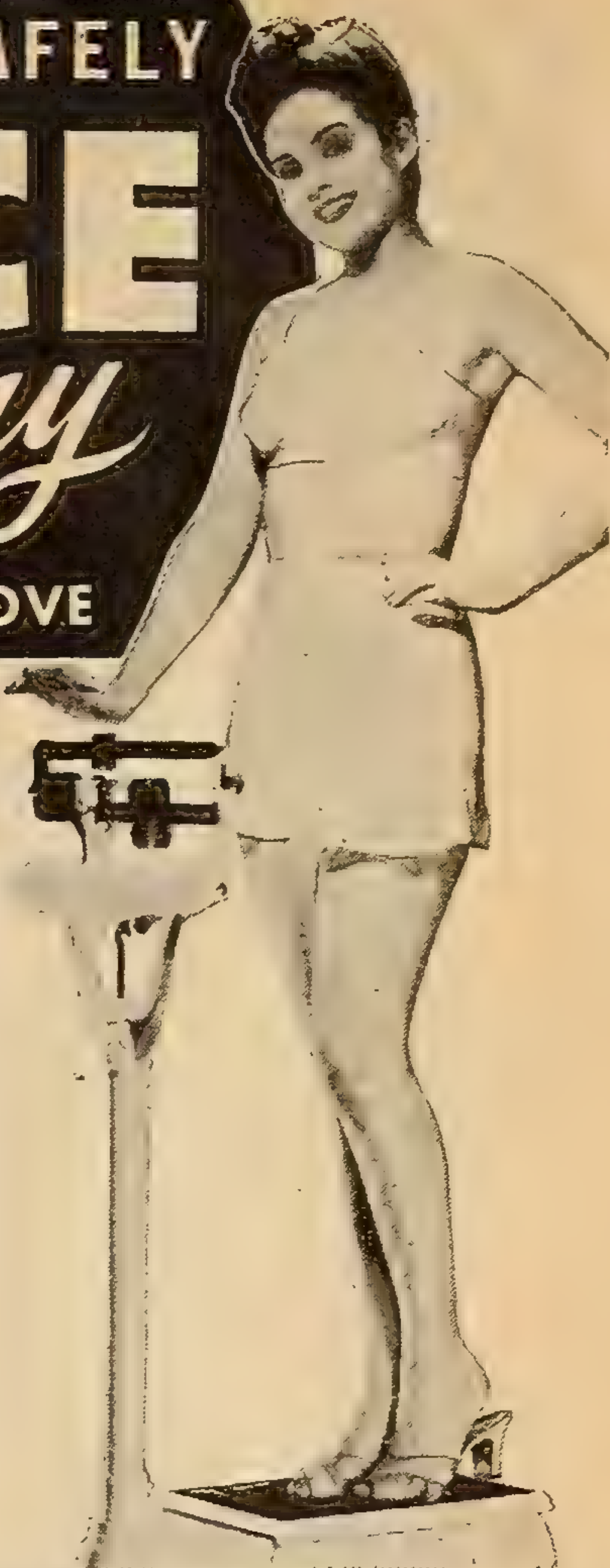
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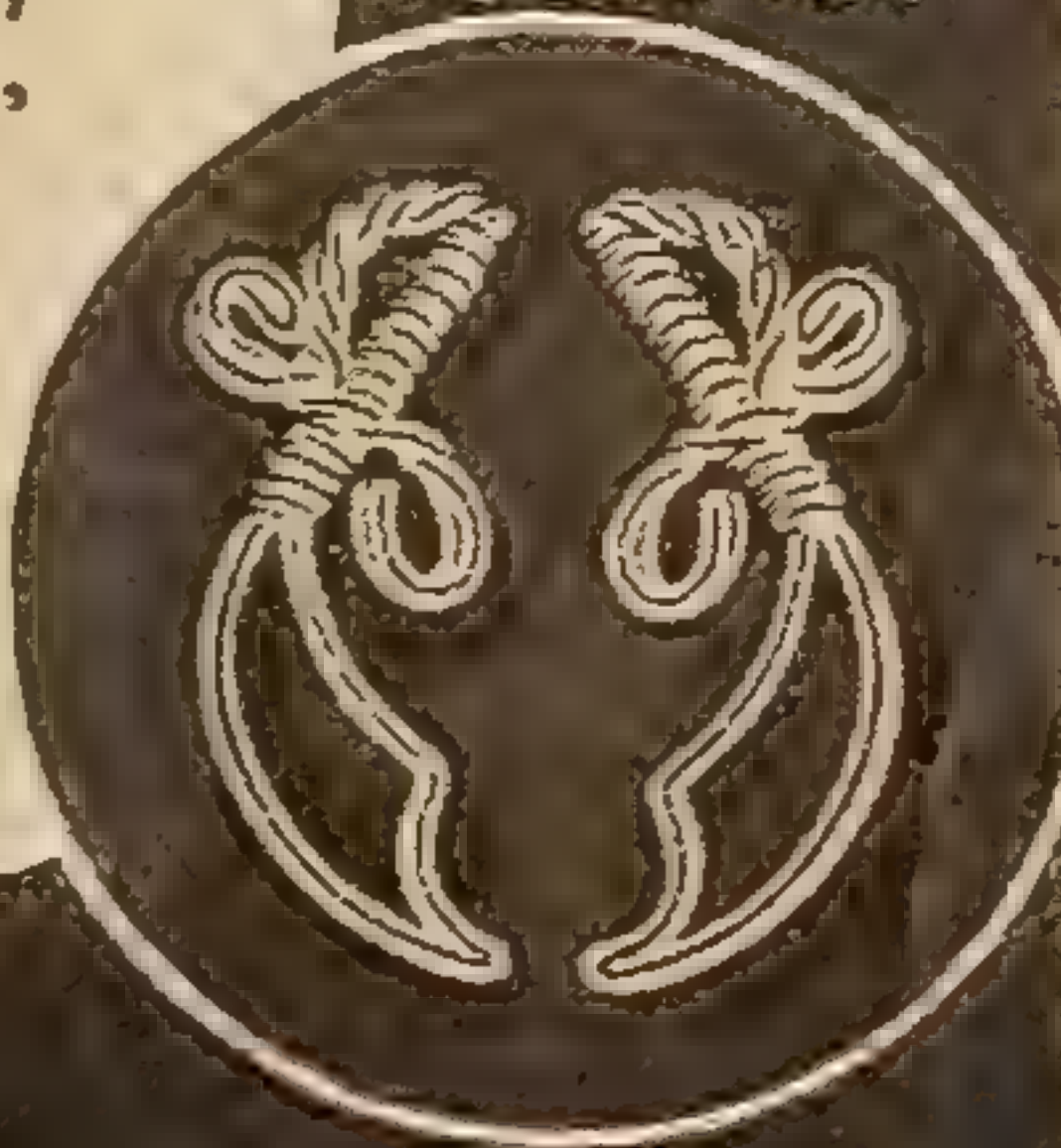


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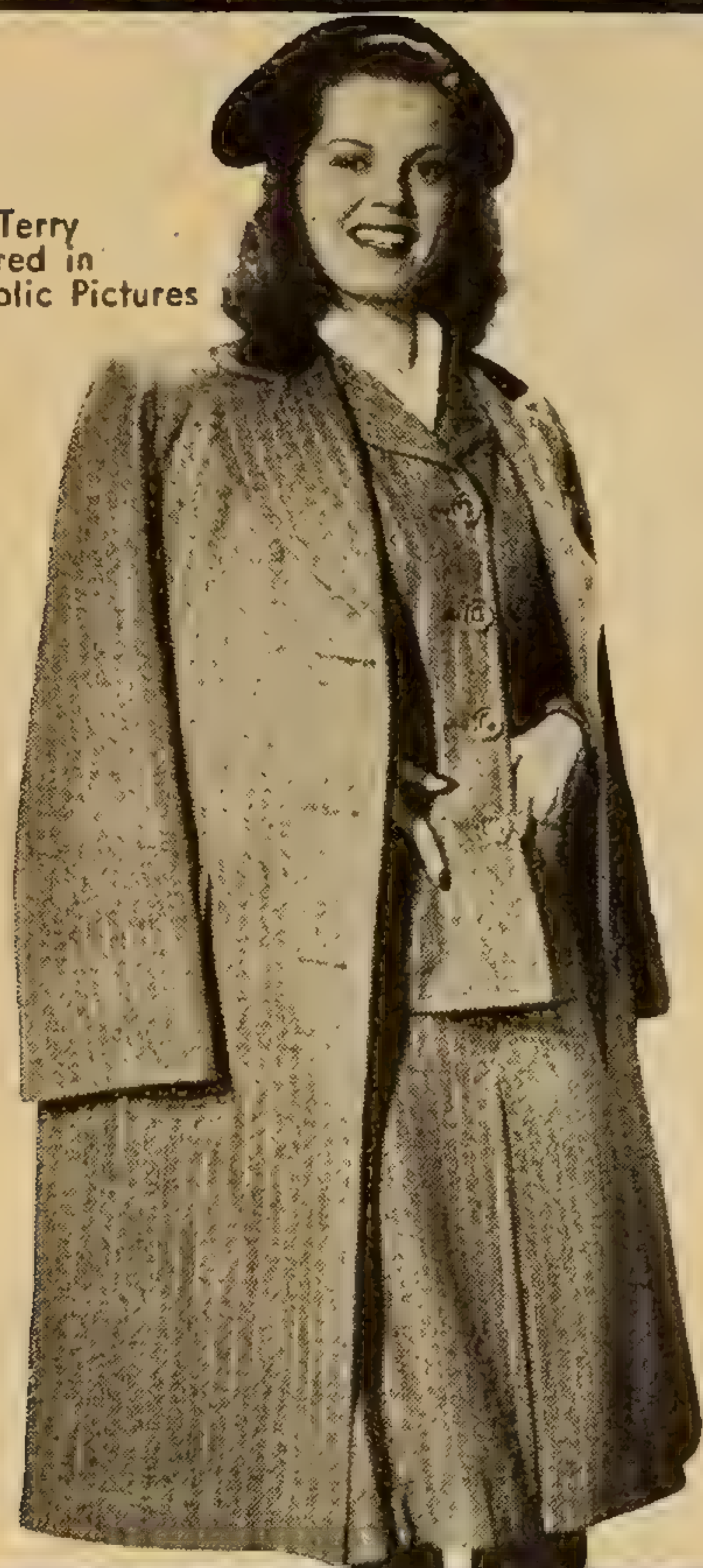
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"Finally we bought a five-and-dime-store wedding ring that turned green in a month. We eloped to Maryland, came back, and broke the news to our parents. It took us five years to buy real wedding rings. Now we both have the widest and biggest gold bands we can wear. We've been married seven years. As I look back now, I don't know what would have happened to me if I hadn't met Pat when I did and married when I did. At the worst times it was good to know that somebody wonderful had picked me instead of ten other guys!"

"Both of us had a series of more flops. Sometimes the same flops. I made money at numerous jobs intermittently, television, drawings, translations from French, Hungarian, Italian. Pat posed for magazine covers. But gradually both of us became exhausted from the years of doubtful security. Pat had a complete breakdown. We struggled through many setbacks and disappointments, too numerous to relate. Too dull to be interesting.

"About this time a friend called and asked me to teach him fencing. He had a very good chance of getting in the Laurence Olivier-Vivian Leigh production of 'Romeo and Juliet.' So I taught him. If I hadn't, probably all that has happened to me since wouldn't have happened. My friend said they were looking for someone to play *Tibault*. I tried out with a hundred other hopefuls. I got the part. I said I could also stage all the fencing scenes. They decided to give me \$125 a week. Not only that, when they met Pat they signed her to understudy Vivian Leigh. Our spirits were soaring.

"At this time Paramount in New York decided to test me. But when I arrived in Hollywood to start rehearsals with Olivier and Leigh, the Paramount studio was reorganizing. They didn't sign me. In the meantime the play opened in San Francisco, played in Chicago, closed in New York. Warner Bros. saw me in it, tested me and signed me. I had fine notices, a contract, but we had to get back to Hollywood. We were flat broke. We owed \$225 in back rent to Perry Frank, manager of the St. James Hotel. Not only did Frank and his wife befriend and trust us, he even handed me \$25 out of his own pocket for expense money.

"Hollywood was the pot of gold at the end of the rainbow. Or so we thought. We arrived here with hope and faith

born anew. Money would be coming in every week. My chance had come at last! We almost felt strong again. Six months later Warner Bros. dropped me from their contract list. I played the small part of a Mexican heavy in 'High Sierra,' a series of small parts and three line bits. That was it. During that period the one friend I made, the one person who tried to give me hope and encouragement, was the one who is writing this story.

"Through this same contact I met Nat and Charlie Goldstone, Hollywood agents. They took me under their wing. They boosted me, battled for me, never gave up. What followed could only happen in Hollywood. MGM was all set to sign me when one of the executives threw a monkey wrench in the well-known wheels. He had turned me down once in New York and didn't want to have his decision reversed. Mr. Mayer allowed himself to be persuaded with the admonition, 'If Wilde becomes a star at another studio, heaven help you.'

"I am now under contract at 20th-Century-Fox, who share my contract with Columbia for one picture a year. I haven't become a star yet, but Columbia assures me that 'A Song To Remember' will change everything. Pat and I have our fingers crossed. My first few months on the 20th-Century-Fox lot were as black as those at Warners. We began to think the breaks would never come. To build up our waning confidence, we used to go into the studio projection room and run off a test that had won me my contract and rated me a fine notice in Louella Parson's column. To my shocked surprise I learned that I was being criticised for being an egomaniac.

During this time I was something of a wild man, I guess. Pat has often told me that when I'm angry I frighten people. I must have frightened a lot of people. In New York it had been a constant struggle. But there was always something to struggle against. Here there was nothing to do but sit and wait for a call—sit and fume and boil inside and fall into black and furious moods. When these would get the better of me, I would go over to the studio and say and do all the wrong things. Ofttimes we would decide to go back to New York. Then some hope of a good part would appear, only to vanish after a few days.

"This is the way it was until my rôle



Opera's Lottie Lehmann gives Judy Garland and Frank Sinatra food for thought at Hollywood Canteen entertainment. We're betting on them to come up with the right answer!



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of Chopin came true." In this picture, with a Sidney Buchman script, Charles Vidor as director, I was so utterly happy that though I worked every day for four months and every night and Sundays on the piano, I was sorry when it was finished. In those four months I shed the 'wild' man and became a happy and grateful one.

"I had just finished the picture when I was called for my Army physical. I was ready for that, too, now. I had Chopin back of me. I wasn't leaving Pat with any debts. But one of those Army doctors looked at some X-rays and said, 'What happened to those two vertebrae?' I told him that was from my first and only football game, when I was a freshman. He scribbled on my chart, 'No combat for you, son.' So I'll have to do my bit some other way.

"Now we have a nice rented home, not completely furnished yet, but we make it do nicely. We are out of debt for the first time in seven years! We have an adorable fifteen-months-old daughter named Wendy. She makes me shave every morning because she examines my face. If I'm not shaved, she won't let me hug her. I don't care too much about clothes but I like to buy them for Pat. She had to wear the same things so long, it gives me real pleasure to go with her and shop for new things. We have a black French poodle named Punch. We like swimming at the beach. We like to dance. I think I love everything about my life right now, except our own home-cooked food! Pat makes wonderful fudge and brownies. I can make a roast and goulash but I seldom do. We've raised three Victory gardens. Whenever they were ready to harvest, we invariably moved to another place. Someone else got the benefit. I did my first water color the other day—the first in twelve years. It represents a wonderful sign of progress to me.

"In time I hope to completely get over the sombre effects of past experiences. I still don't find myself quite as free and lighthearted as I'd like to be, but I know I'm much better. Pat always manages to buoy me up and correct me in such a way that I don't mind it. I can take honest criticism if said kindly. I just can't get used to senseless criticism. I'm still too easily upset over things that happen, that you can't do anything about. I still cannot get used to dishonesty and people who draw you out, then twist what you say and smack it back at you.

"I have always loved freshly starched pure white shirts. Never been able to have enough of them. After finishing 'A Song To Remember,' I went out and ordered myself two dozen. On the way home I bought a beautiful silver fox coat for Pat, a 'potty' chair that plays music for Wendy, and a red patent leather dog collar for Punch. That wiped out the bank account but for once I didn't care. I like my life, most of the people who are in it. Perhaps if it continues to run as smoothly, I will be remembered for the Wilde man I now am instead of the wild man I used to be. This is the way I want it to be. For Pat and Punch and Wendy. For those who believed in me!"

Which Deodorant wins your vote?

☐ CREAM? ☐ POWDER? ☐ LIQUID?

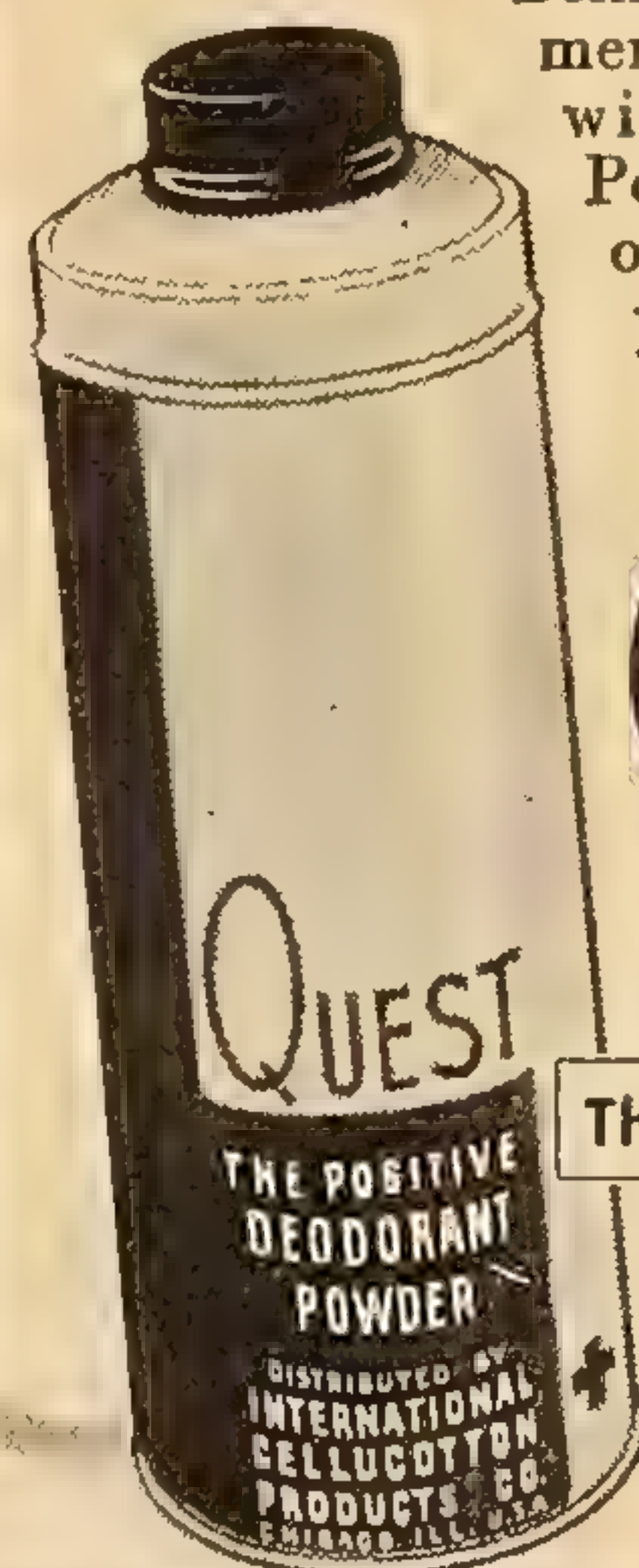
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*But—
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Here's Hollywood

Continued from page 57

THERE was a new door man on the "Christmas In Connecticut" set, who evidently isn't much of a movie fan. One day he knocked on Barbara Stanwyck's dressing room and said, "There's some man on the telephone named Taylor. He insists you'll talk to him and that you know him." Thinking the man was kidding, Barbara replied, "Never heard of him. Brush him off." When Barbara got out to the phone, she found the receiver up on the hook. What made it even worse, Bob had called her long distance.

MICKEY ROONEY, who is now with a horse calvary unit in Kansas, won't be forgetting one of his last nights in Hollywood. He went to a party at the Mocambo. Diosa Costello, billed as the "Latin Bombshell" (and brother, they weren't kidding!) was the star attraction. Diosa came over to Mickey's table and tried to get him into one of her exotic dance numbers. Mickey politely refused. They turned the spotlight on him. Everyone applauded. Diosa began moving everything *but* her feet. She did her whole dance right there for Mickey. He got redder by the moment.

IRENE MANNING'S divorce, her second marriage to Keith Kolhoff, special police investigator, and the death of her father—all took place within two week's time. Irene, who was playing the wife in "The Doughgirls" when this all happened, never held the company up for five minutes.

NOW THAT FRED and Lily MacMurray have adopted a second child, they haven't enough room in their lovely home. Five minutes after they put it on the market, Fred had a dozen fabulous offers. Houses are that scarce in Hollywood. However, so far the MacMurrays can't find anything better themselves. Fred is thinking seriously of turning his room into a nursery and building himself sleeping quarters in the attic.

A FAN WROTE to Alan Ladd, said he would buy a thousand dollar Victory Bond if Alan would have lunch with him. Not only did Alan have lunch, he took the fan to the studio and toured the sets with him. The fan was so grateful he went right out and bought a second bond.

JOAN FONTAINE, at a luncheon, found herself sitting next to a perfectly strange woman. "I'm a very high-strung person," Joan said to her! "I'll probably make you very nervous." The woman eyed Joan humorously. "I'll bet I do it to you *first*," she answered. Joan was so startled she couldn't think of a comeback.

JUNE ALLYSON no longer suffers from insomnia. Since her big hit in "Two Girls And A Sailor," the little cutie gets hundreds of fan letters. When she can't sleep she answers them. She has so many to answer she gets sleepy. You take it from there!



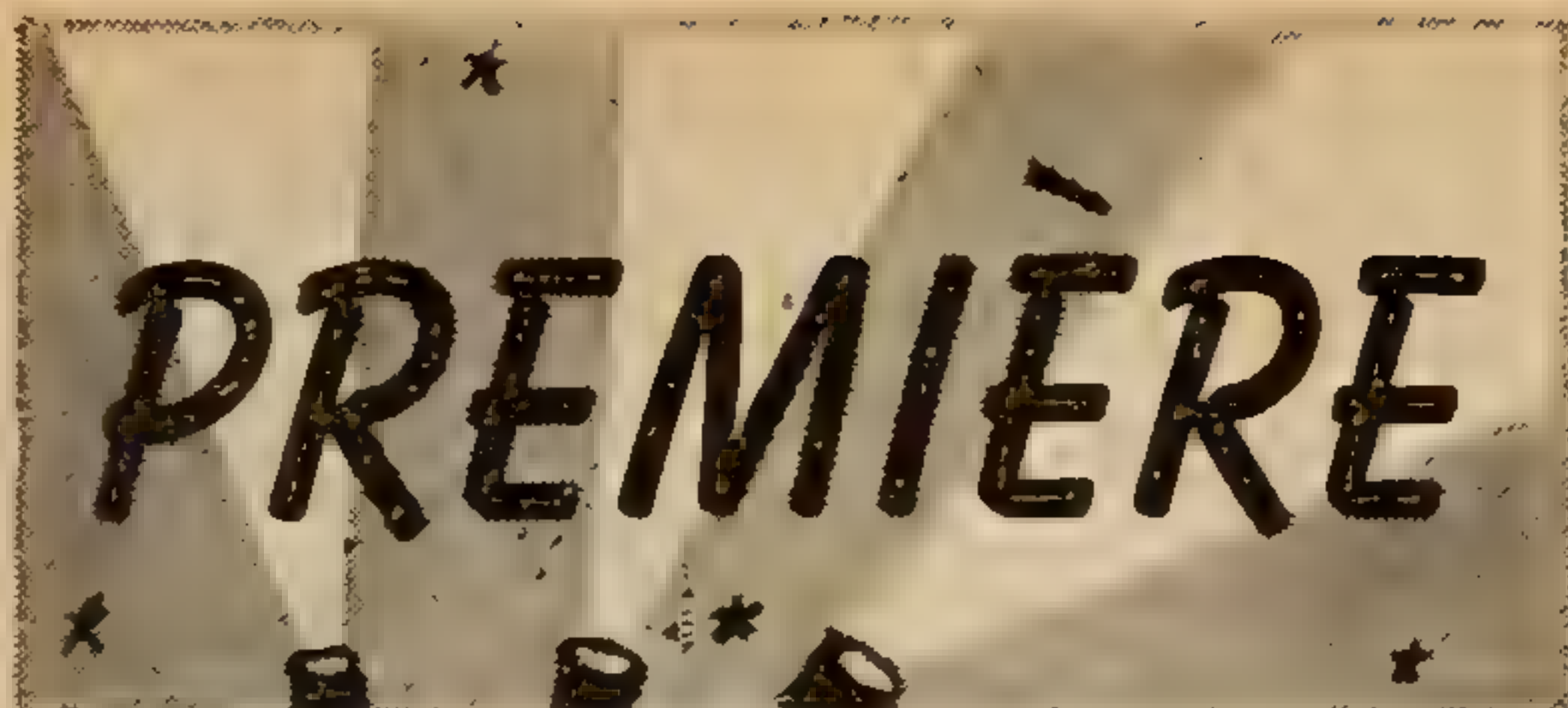
Shirley Temple, starlet of "Since You Went Away," with Andy Hotchkiss at the opening in Hollywood.



John Shelton and Kathryn Grayson, together again, made a pleasing picture for gala premiere crowd.



Susan Peters and Richard Quine, still happy newlyweds, were also seen among the stellar audience.



Judy Garland was escorted by Guy Madison who plays a sailor in the David O. Selznick hit film.



Deanna Durbin lent more glamor to the occasion, appeared with Henry Willson, Hollywood agent.



David Rose, Judy Garland's ex-husband, attended with MGM's new white hope, Gloria De Haven,

She'd Rather Be Wright

Continued from page 37

a good part in the picture, "North Star." Teresa, however, became seriously ill and for a while all plans for her career had to be abandoned. For the first few months she thought of nothing except to fight to get well. Later when she was strong enough to be out of bed she began to get restless. When she was a little girl she had been determined to live a full life and to gain everything possible from all experiences. She wondered how she could profit from her enforced vacation.

Thinking it over, she decided to learn to cook. When she told her husband this idea he was rather dubious, as she had done a little cooking before they were married which had turned out disastrously. Undaunted, Teresa baked some gingerbread which Niven had to admit was plenty good. To this day his young wife has never told him that she used a prepared gingerbread mix. All she had to do was to empty the contents of the package into a bowl, add some milk, mix it up, pour it into a pan and put it in the oven. Simple, but guaranteed to touch the heart of almost any man. Since the gingerbread, though, she has really learned to cook to such an extent that last Christmas single-handed she cooked the dinner, turkey and all.

Not to be outdone by his young wife Niven also took up the culinary art as a hobby. Recently some friends arrived in town with their two children. Teresa and Niven invited them to dinner. They could not accept as they had no one to look after the children. So the Busches brought dinner to them. Niven declared it took women too long to cook and he would cook the meal in twenty minutes. It took him thirty, but it was such a delicious Italian dinner everyone forgave him the extra ten minutes.

Sewing was another accomplishment Teresa achieved during her convalescence. She spent many long hours beside the swimming pool resting and making house dresses and playsuits. In the evening Niven would read her parts of the book, "Duel in the Sun," which he was writing and they would discuss it. Recently the book was published and Teresa was surprised that her husband had dedicated it to her. In fact the honor meant more to her than winning the Academy Award.

When Teresa was strong enough she underwent an operation. At the hospital her patience, kindness, and thoughtfulness won her many friends. The hospital was a new experience and as usual the actress wanted to gain all she could from it. As soon as she was able she visited other patients. Among these was a young girl named Irene Loyd, who had been bedridden with infantile paralysis for ten years. The two girls became friends and had good times chatting and playing cards. Teresa said, "Irene's philosophy was so wonderful that it could not help but enrich anyone who came in contact with her."

After she left the hospital the two girls remained friends. And whenever



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Hedy Lamarr and Paul Henreid rehearse romantic scenes for "The Conspirators," story of underground activity.


Teresa goes shopping she tries to find something Irene would like. Her last gift was a lovely flower for her hair with earrings to match.

Now that Teresa was on the road to recovery Samuel Goldwyn began to look for a suitable story for her to make a comeback. He decided there had been so much recent unhappiness in her life he wanted her to do a comedy.

In the meanwhile she and her husband went on a vacation. Their first stop was Tucson, Arizona. Here they took long walks before breakfast. After breakfast Niven would write and Teresa stretch out in the sun. Occasionally she would go shopping. Leather things fascinate her and she bought a complete cowboy outfit. She looks very cute in it. All she has to do now is to learn to ride.

From Tucson they spent a few days in Mexico and then on to New York. This was the actress' first visit since she entered pictures. Somehow it all seemed different and she could not understand it. Then she remembered that before she had been playing in the theater and had little time for social activities. Besides this, her father had moved from New York to Detroit, so it did not seem like home.

She was invited to innumerable parties but before she accepted any invitations she insisted upon visiting her Aunt Lee. The lady was not really her aunt but she had taken care of Teresa since she was a little girl. Aunt Lee now ran a restaurant in a nearby town in New Jersey. With her husband and father-in-law Teresa went to see her. The restaurant was crowded as all restaurants are this day and age. Aunt Lee was sitting behind the cashier's desk. At first she did not recognize the little actress, but when she did she shrieked, "Muriel!" which is Teresa's real name. She got so excited she started to laugh and cry at the same time. She told the customers who Teresa was and how terribly proud she was of her. She had kept a scrapbook of her press notices and she brought



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Carol Thurston plays another interest intriguer in Warners' "The Conspirators" with Paul Henreid.

this out for the customers to see. Needless to say many dinners got cold. But it was a big moment for Aunt Lee. The customers realized this and there were no complaints. It was a big moment for Teresa also, because it gave her a good feeling to know she had been a credit to a person who had given her loving care as a child.

During her stay in New York, Teresa really played for the first time in her life. She met many members of her husband's family; she renewed her acquaintance with people she had met in the theater, and she saw all the current plays.

To make her holiday perfect, returning from a party one night she found her father and step-mother waiting for her at the hotel. Her father had arranged his business affairs in Detroit so that he could spend some time with her. It was the first time they had seen each other in three years. Being separated is not so pleasant but Mr. Wright declared he had one advantage over other fathers, for when he gets hungry for the sight of his daughter he can go to the movies and see her on the screen.

It was the first meeting between her husband and father and Teresa, with a twinkle in her eyes said, "They got along just swell."

Another highlight in her visit was seeing Helen Hayes in the play, "Harriet." Helen Hayes has always been her favorite actress and an autographed picture of her is one of Teresa's most treasured possessions. She and Niven saw Helen's show at a matinee and when they came out of the theater, Teresa noticed posters advertising a coming attraction across the street. The posters were announcing Margaret Sullivan in a new play, "Voice of the Turtle," which was opening the following week.

Teresa a little wistfully expressed her disappointment that they had to leave town in two days and would be unable to see it.

Niven said, "How about going to Philadelphia to see it?" Then before Teresa could answer he hailed a taxi occupied by two soldiers. The soldiers readily agreed to let them ride to the station with them. They barely caught

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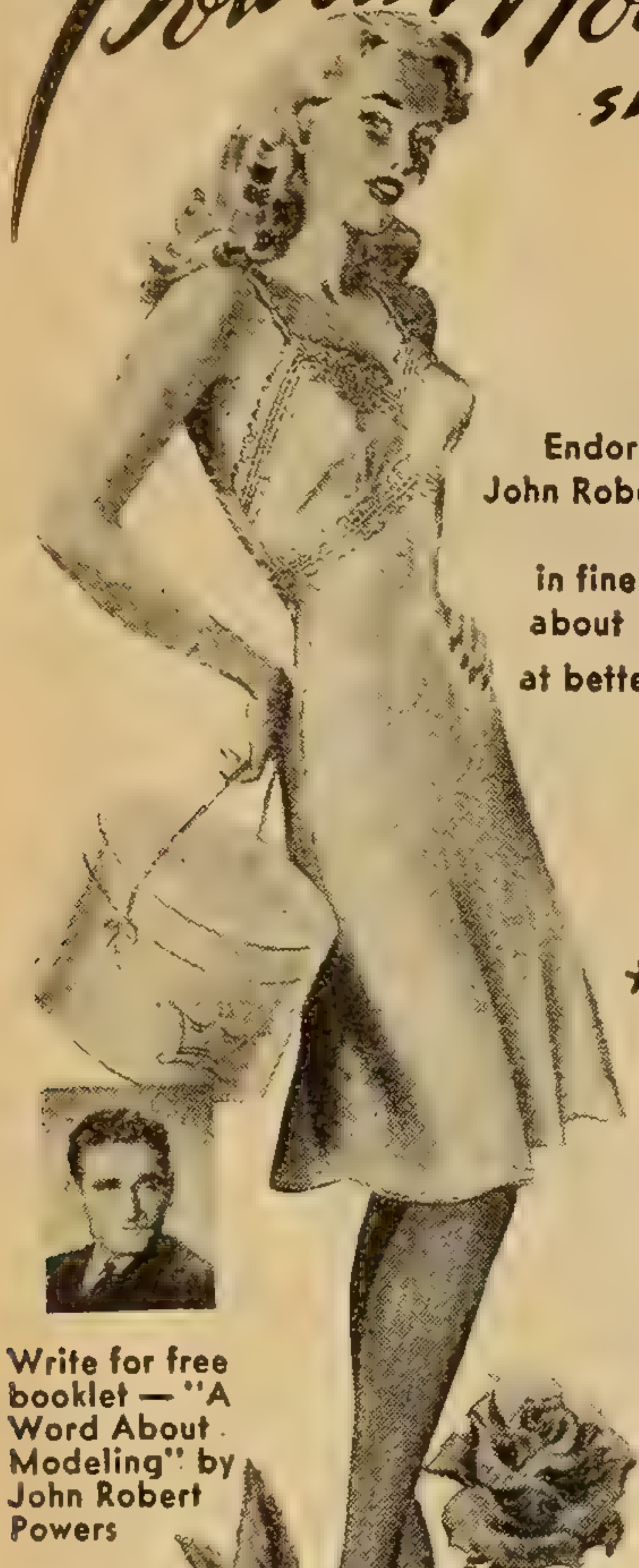
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the train and had to stand up all the way. In spite of this it was fun.

Arriving at the theater, however, to their dismay they found the lobby crowded and the "sold out" sign hung on the ticket window. It looked as if their impulsive trip had been for nothing. They decided to go backstage to pay their respects to Miss Sullavan. Upon hearing of their plight Margaret made arrangements for them to see the show and it was one of the most exciting evenings Teresa ever spent in the theater.

Back in Hollywood again Teresa did her first acting stint in months. She played her original part in "Shadow Of A Doubt" for the DeMille radio show. At the end of the program Mr. DeMille introduced Teresa to the radio audience and remarked that she had never been to a night club. This practically caused a boomerang in the Busch household. Niven received telegrams demanding to know why he did not take his young wife to a night club, and friends joshed him about it. He got terribly tired of explaining that his wife did not like night clubs so consequently they never frequented them.

In self defense he feels he and Teresa should put in an appearance at the Mocambo. The only thing which would influence Teresa to go is that she would like to see the real parrots which are behind glass in one of the walls of the club.

"If those parrots could really carry on a conversation," she said, "I bet they could tell who's going with who, even before Winchell."

A few days after the broadcast Samuel Goldwyn telephoned her the news; he had arranged for her to play in the comedy, "Casanova Brown," opposite Gary Cooper. And to make it perfect she was to be directed by Sam Wood, the same man who directed "Pride Of The Yankees." When "Casanova" was finished Goldwyn was going to star her in "Those Endearing Young Charms."

So after long months of patient waiting little Teresa was to start her career again. At first she did not know whether to laugh or cry—she did neither. Instead she went to the bedroom. Here Niven found her in the closet frantically searching for a pair of shoes. After an extensive hunt she found them. They were specially built shoes to increase her height so she would not look too tiny beside the tall Gary.

All in all Teresa is very grateful for her enforced vacation, as it has really taught her that everyone should strive to have a full life. During this past year she has learned many things and although she wants her career, if it was taken away again she feels she still would have a great deal to make life wonderful. Even more wonderful now—because in "Casanova Brown" she has a baby. That is, the heroine she portrays has one; and in the second week of shooting Teresa herself discovered that she was going to have a baby, too. Life is pretty wonderful for the Wright girl.

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"Mr. America"

Continued from page 47

tractive and livable rooms in the movie colony. Here the Donlevys entertain informally. Friends always seem to be dropping in, especially on Sundays, and Marjorie, even in these harassing rationing times, always has food in the Frigid-aire ready to trot out at the right moment. Marjorie has a passion for antiques, especially for antique clocks. She has three of them in the playroom, and they don't make the least bit of sense. They strike any old hour they want to, any time they want to, and it's all very confusing, and can easily drive you crazy. "When the war is over," Marjorie apologizes, "and I can find a good clock man I'll have them coordinated."

Brian is a great one to tell jokes. His favorite at present has to do with the two little sardines who were swimming around in the ocean off San Diego. Said one little sardine to the other, "Let's go up to Los Angeles for the weekend." Said the other little sardine, horrified, "Heavens, no—and be packed in like soldiers!" And then he follows this one up with the one about the Mother Termite who took her Baby Termite into the living room of a California house, and for the first time the Baby Termite saw Venetian blinds. "Look, Mamma," cried the Baby Termite, "they're slicing our bread now." Well, these are what Brian calls his "mixed company" stories. When there are only a gang of the fellows around he can do much better. And does, I hear.

Like most Americans who can afford it, Brian has a hobby. His hobby is mining. He is part owner with another man of a tungsten mine in the Mojave Desert near Death Valley. When he is between pictures he spends much of his time at the mine, actually running the thing. He has read every book he can find on the subject of mining, and swears that when he retires from the screen he is going to settle down in Death Valley and spend the rest of his days being a darned good miner. "I'm a desert man myself," says Brian. "You can have it," says Marjorie, who doesn't care for sand in her face.

But Brian has neglected his hobby considerably this past year, and spends much of his time away from the studios visiting the Army and Navy hospitals. He is one of the few actors who doesn't balk at visiting the poor unfortunate boys in the blind wards. Brian has just the right approach for these boys, and they always seem to like having him around kidding with them. Naturally he's badly shaken after one of these visits. And he still gets all choky when he tells about it, especially the incident when one kid groped for his hand and said, "Mr. Donlevy, the last picture I saw was 'Wake Island.' And I'm awfully glad because it was awfully good."

In another hospital, mostly leg wounds, Brian became quite cocky because all the boys recognized him the minute he entered the wards, and greeted him enthusiastically by his first name. "I thought I must be a pretty important actor, and I was getting as puffed up as a pouter

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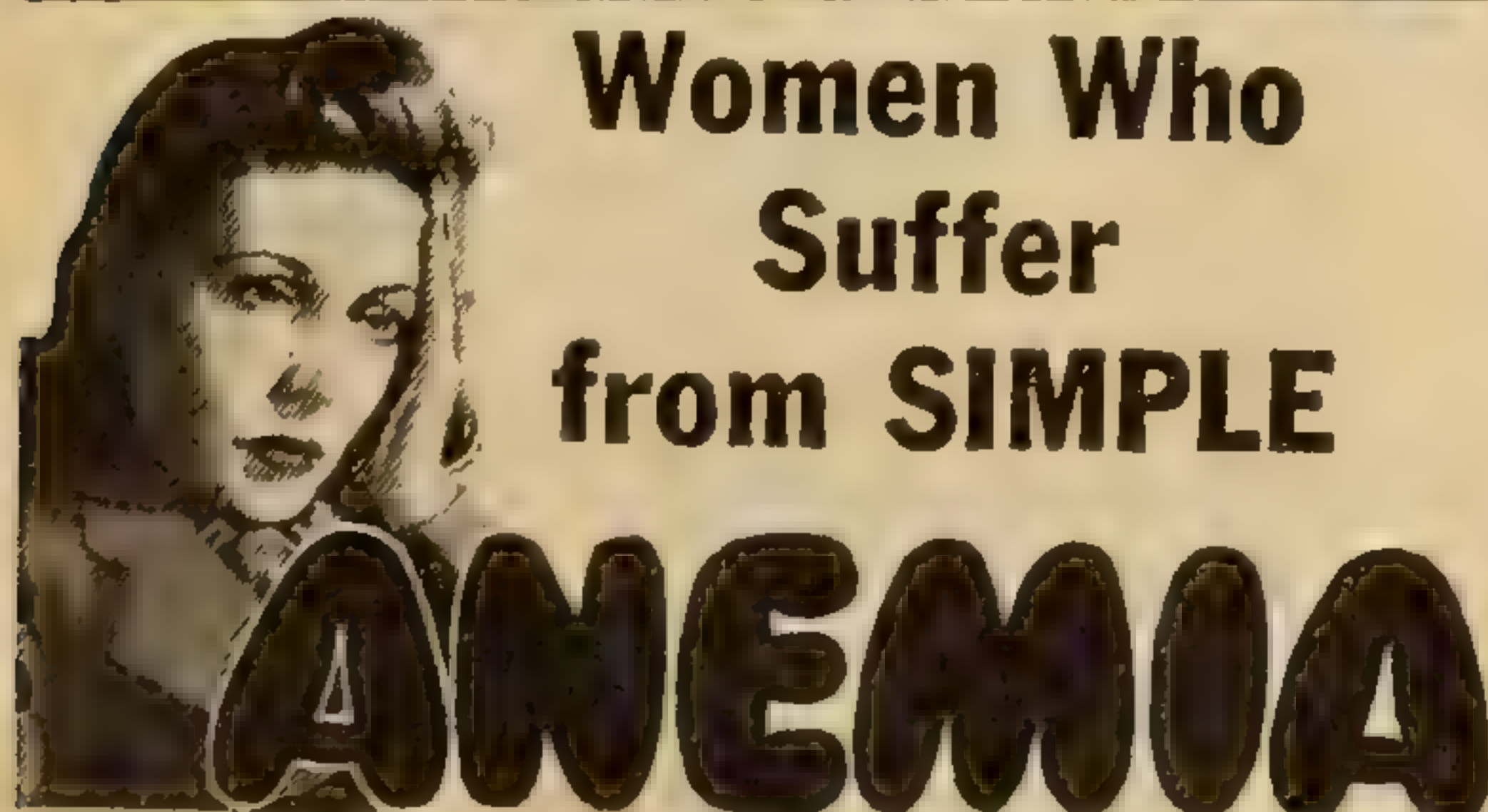


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pigeon," says Brian, "when one of the fellows let the cat out of the bag. Seems that the night before they had all seen 'The Remarkable Andrew' in the hospital auditorium."

Brian is a pushover for any kind of gadget on the market. He drives to and from the studios in a green Ford pick-up truck that is loaded down with mirrors, lights, horns, radios, and even electric writing pads. In case he wants to write something. He is inordinately fond of the color blue, and wears a lot of it—especially blue sports shirts, which he has a hard time getting to fit him because his shoulders are so broad. When Marjorie wants to please him she buys a blue dress. He pretends to scoff at women's clothes, but Marjorie has often heard him whisper to someone in a group, "Isn't that a cute dinkus Marjorie has on her head? I picked it out myself."

Brian hasn't seen any of his pictures since "Wake Island." He agrees with Barbara Stanwyck that working in pictures "is nice work if you can forget it." He never goes to his previews. "I like to think I am pretty good on the screen," he says, "and I don't want to take any chances on being disillusioned."

At present he is working in Paramount's version of "Two Years Before The Mast" with Alan Ladd, Bill Bendix, Barry Fitzgerald and Albert Dekker. "I look at them," says Brian, "and I say to myself, what chance have I got with this professional bunch of scene-stealers. And if having them around wasn't bad enough there's a guy who pops up in all my scenes with a big white bath towel around his neck. Bath towels, yet. I turned to him the other day and said, 'Now look here, bud, you can't always be taking a shower.'"

Although the Donlevys have their family fights, like all normal married people,



Carole Landis indulged in a little side play with Jerry Colonna before she left for tour of South Pacific with Jack Benny.



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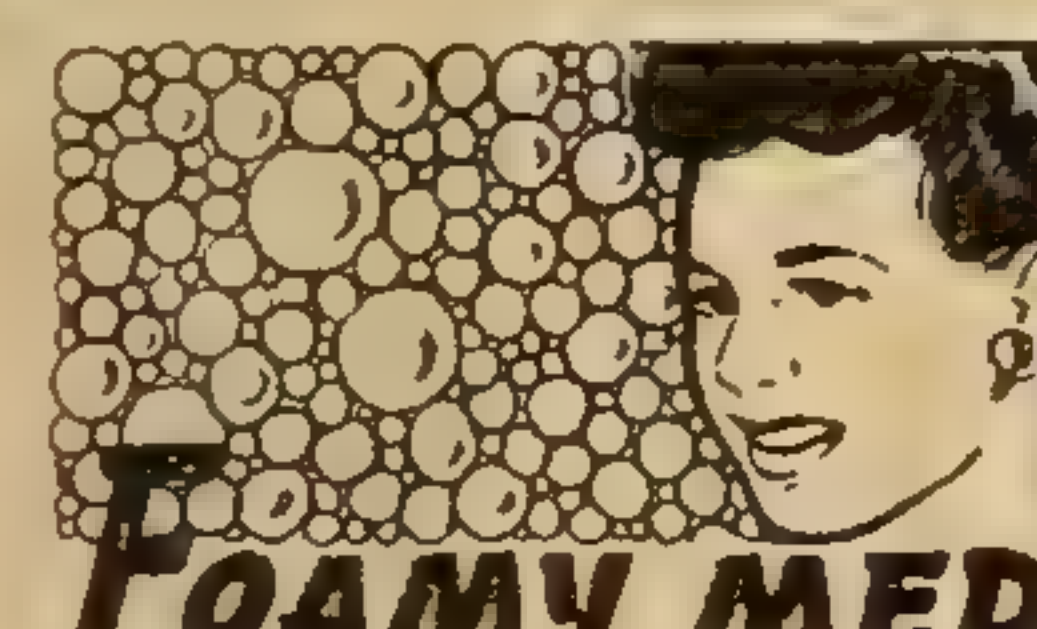
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Brian feels that Marjorie only really let him have it once. He still gets hurt, and mad, when he thinks about it. It was about two years ago when he was doing a Navy Day broadcast for free with Walter Huston. It seems that there's an old stage expression called "beating the ladder." In the early days of the American theater there was always a rope ladder in the wings of the theater, and an actor who wanted to work himself up to a magnificent emotional pitch for his big scene would "beat the ladder" before the curtain went up. "Well," says Brian, laughing, "on that broadcast Walter Huston was doing as fine a bit of beating the ladder as I have ever seen. I knew the only way I could make myself felt on that broadcast was to yell louder than he was yelling. So I did. When I got home that night I expected Marjorie to throw herself into my arms and say, 'Darling, you were wonderful—you managed to hold your own beautifully.' But she didn't. What do you think she said to me? She just looked up coldly from a magazine she was reading and said, 'Do you stink!'"

It's no thanks to Brian that there is a Veronica Lake today. Remember, Veronica made her screen debut, with her hair over one eye, in one of Brian's pictures, "I Wanted Wings." Anyway, Veronica, who was Constance Ockelman, late of Brooklyn, was using the name of Constance Keane at the time. She didn't like that name and was on the hunt for something better. "Brian," she asked one day on location, "what do you think of Veronica Lake?"

"That's terrible," said Brian. "It's a lousy name. Sounds like a health resort." So Constance Keane, née Ockelman, became Veronica Lake. And no one has ever mistaken her for a health resort.

"Yes, Please?"

Continued from page 24

One morning, to the astonishment of the executives, he turned up in the day's rushes as Hitler, bellowing in low-German accent, "Dey vill nefer bomb Chermanny!" Then, after a sheepish pause. "Vell, maybe a leedle—"

Dennis' father and mother came from Ireland. They established a home in New York, where Eugene Dennis McNulty was born on May 21, 1917. He is the third son of a large and lively family to go into the Navy. Another brother is a priest and a sister goes to college. He, himself, went to Cathedral High School and studied law at Manhattan College, where he won the Mayor's Scholarship. However, he didn't take his bar examination because graduation and the depression were simultaneous.

"It was a choice of clerking in a store or driving a truck or—the radio," he said. "And, since I'd always been singing—in church and school and at home—I chose the radio."

After some months of sustaining spots on small New York stations, he heard that Jack Benny was looking for a singer to replace Kenny Baker, who had left the program. On the slim chance of

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being considered, Dennis sent a recording of his voice over to NBC.

"I didn't have much hope of ever reaching Mr. Benny," he explained. "I'd heard they'd auditioned more than 530 people already. But Mary Livingstone listened to the record and took it to Chicago, where they were broadcasting that week. I was called there and sang for them for an hour and a half, so scared I hardly knew what I was doing. Then they told me I could stop and rest."

He turned to ask his accompanist how the songs had sounded just as someone in the control-booth called, "Oh, Dennis—"

"I answered 'Yes, please?' just the way I always answer whenever I'm called," he continued. "Later, Mr. Benny told me that 'Yes, please?' had sold me more than the hour-and-a-half's singing!"

He was given a round-trip ticket to Los Angeles and put up at the Hollywood Athletic Club, with instructions not to talk to anyone.

"They meant, of course, not to discuss the program or the character. Then, if I were selected, the announcement would come as a surprise," Dennis explained. "But I took them literally and for three weeks didn't speak to a single soul. I just walked up and down Sunset and Hollywood Boulevards and all the side-streets north and south and didn't say a word to anybody. I've never been so lonesome in my life!"

After he was chosen for the program and the contract signed, he brought his father and mother to Hollywood and bought a house for them. He moved in with them and they took up again the home-life they'd always had before he left New York. It's a merry ménage, full of Irish wit and laughter. Mrs. McNulty isn't at all like the character who is Dennis' mother on the radio. She is warm and friendly, drawing people to her by kindness and happiness. It's a typical evening to find the rugs rolled up and eight or ten in the midst of a lively Irish jig.

Dennis, too, has a deeply religious side to his nature, and, besides his cleverness and quickness of mind, he is a hard and earnest worker. He doesn't talk too readily; he studies his vis-à-vis thoroughly and steadily first with unswerving black eyes.

He likes the ceremony and pageantry of British public life and came away from his recent trip to Canada imbued with the sense of its dignity and beauty.

While he was still in school, he and his sister made a vacation trip to Ireland to visit their grandparents. He bought a little donkey and cart and went jogging up and down the lanes of the lush green countryside.

"The Irish are a poor people but they have a wonderful time," he said. "And my cute little grandmother can dance a jig with the best of them!"

He likes the girls—all of them. But when he settles down to one, he wants to marry a fine woman who will be satisfied and happy with a home and children. He doesn't believe in career-girls or war marriages.

As a child he was unlucky in acci-

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dents. When he was six months old, he fell out of his carriage and cut himself so badly that, because of loss of blood, he didn't walk until he was five years old. Later, at the family's summer cottage on City Island, he cut a tendon in his bare foot on broken glass. He hobbled the two miles back home, spouting gore at every painful step. On another disastrous occasion, a playmate pushed him onto the stone steps of the schoolhouse and split his forehead open. Accidents happened so often that my mother made a habit of watching out the window for me every day. When she saw me dripping blood, she'd just reach calmly for the telephone," he said. "The Fordham Hospital ambulance made regular round trips, practically on schedule!"

He enters the Navy with the rank of ensign, but doesn't know yet to which branch of the service he will be attached. His particular fitness will be found out in the two months' intensive training he will have at the University of Arizona at Tucson.

He loves the Navy and is proud to be a part of it. He is entering earnestly and sincerely, just like hundreds of thousands of other boys. Here's good luck to him—and welcome home when he gets back!

"Poor Little Rich Girl" Makes Good

Continued from page 29

And I was gradually living down my society background and becoming known as a working girl. The added experience also gave me more self-assurance."

Jane explained that during this time she lived between two worlds. "High society naturally frowned upon my career as an actress or I wouldn't have been dropped from the Social Register," she elaborated. "But at the same time I could not get the kind of recognition I needed from the theater because my colleagues still remembered my name had once been listed in the book."

From 1930 to 1933 Jane learned to take the expression, "poor little rich girl," seriously. So often spoken in jest by people who had never faced an experience like hers, the words were filled with bitter irony because even though she and her family were penniless the stigma of wealth still went with her name.

"Serious people in the theater take for granted that a society girl is hard to handle," Jane told me. "They assumed that I would be temperamental and conceited. They suspected that my motives were merely to flatter my ego and to get notoriety, and because of this I actually shunned publicity. This was naturally bad for my career, because people in my work depend upon a certain amount of public notice to get ahead. And instinctively I shunned the limelight because of the reaction from my old social set. Most of my former companions were certain I was deliberately seeking acclaim for its own sake, and to prove they were wrong I tried to keep my name out of the papers as much as possible.

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"It was difficult for me to face hard-boiled producers, too, because I knew what they were thinking. My life had been a sheltered one through no fault of my own, and because I had been used to the formal politeness of society I felt that many of them were purposely cold and abrupt with me. The truth of the matter was that I had not really grown up in my new world. This business of becoming a nonentity in a new world is probably the hardest thing a society girl has to face if she is serious about a career in the theater. I felt this struggle keenly because in my previous circle I had been looked upon with importance and I was a natural object of courtesy and consideration merely because of my family's position."

In this ironic state, resented by professional people as well as formal society, Jane also carried a major worry in regard to her family. She told me that her mother never let on for a moment that she was anything but happy, but she knew better at times and it plagued her while she was trying to concentrate on her work. "And this also was true," Jane reflected, "that each little disappointment was twice as hard for me to bear, because unlike the girls who had had to make their own way, everything had been handed to me on a silver platter."

Jane got her first firm grip on the lower rungs of success by her rôle in the Somerset Maugham play, "For Services Rendered," in 1933. Then she succeeded Margaret Sullavan in "Dinner at Eight," playing the rôle for six months in the New York and Chicago productions. And then, with a couple more successes to her credit, the movie offers started coming with regularity.

"In 1934 I finally signed a contract with Universal," Jane said, "because of all the offers this studio would allow me time to go back to the theater for a part of the time each year. I had worked so hard to gain stage recognition, and against such strange odds, that I suppose I had become sentimental about the theater," she laughed. "I had such an uphill climb, in fact, that when I did start collecting all that money in Hollywood I was actually bored with it. Once I had had all I needed and more, but having lost it I had grown used to the idea of a competitive life. I found myself



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laughing out loud at my change of attitude."

It was in November of 1935 that Jane married Edgar Bethune Ward, an eastern business man whom she had met a few years previously at a social gathering at Franklin Delano Roosevelt's Hyde Park home. And in 1937 her first child, Christopher, was born. Between that time and now Jane has divided her time between Hollywood and New York, except for another year she took off to have her second baby. This child, Michael, had a twin who did not survive for long after his birth last September.

In "None But The Lonely Heart" Jane was directed by Clifford Odets, who was doing the plays for the Group Theater in New York in 1940 when an agent flatly refused to take her to the theater for a reading. "He told me that the Group Theater would not take me seriously because of my background," explained Jane. "So you can see how long it takes to live down a past like mine." But she and Odets met this last time on the common level of two successful people who were working towards the same end in their respective fields, a good movie. They proceeded to become fast friends.

As Mrs. Edgar Ward (he is Eddie to their friends) Jane now is mistress of a nine-room English type of home in Hollywood proper. The Wards represent an average American family except that Mama Ward happens to be in the unusual position of movie stardom. They like to entertain friends at small, informal dinners in their home, and visitors are impressed by the beautifully maintained English garden at the rear of the place. It is largely Jane's handiwork.

Most of their friends are successful people from films or from the stage, but they are very tolerant and even occasionally invite someone whose name still is in the Social Register. "But I like best the kind of society typified by Hollywood," Jane told me. "Out here it doesn't matter who you are. It's what you do that counts. After all, look what I was. And I made the grade."

Stand Up For Beauty

Continued from page 16

impression that you make and certainly detracts from even the most exquisite clothes. Powers' models are taught to walk with knees close, toes turned out ever so slightly, arms relaxed and heads high. The whole body should move in one piece and *not follow* after forward-reaching steps. When the right foot is ahead, the left shoulder should be forward—and vice versa. This opposition between the upper and lower parts of the body creates symmetrical fluid movement. Try it and see.

As you know, every gesture and little action before the camera must be lovely or the whole impression can be ruined. When you go to the movies observe the manner in which your favorite star shakes hands, picks up a book or reaches for a cigarette. Doesn't she do all these things in a relaxed and easy fashion rather than in a tense, hard way? Ann has concentrated on improving all her movements—and the result is obvious!

At first you may be discouraged by your initial attempts at body beautifying. Don't be that way. Remember that in several short weeks people can remake their figures—and their personalities.

"problem" hair

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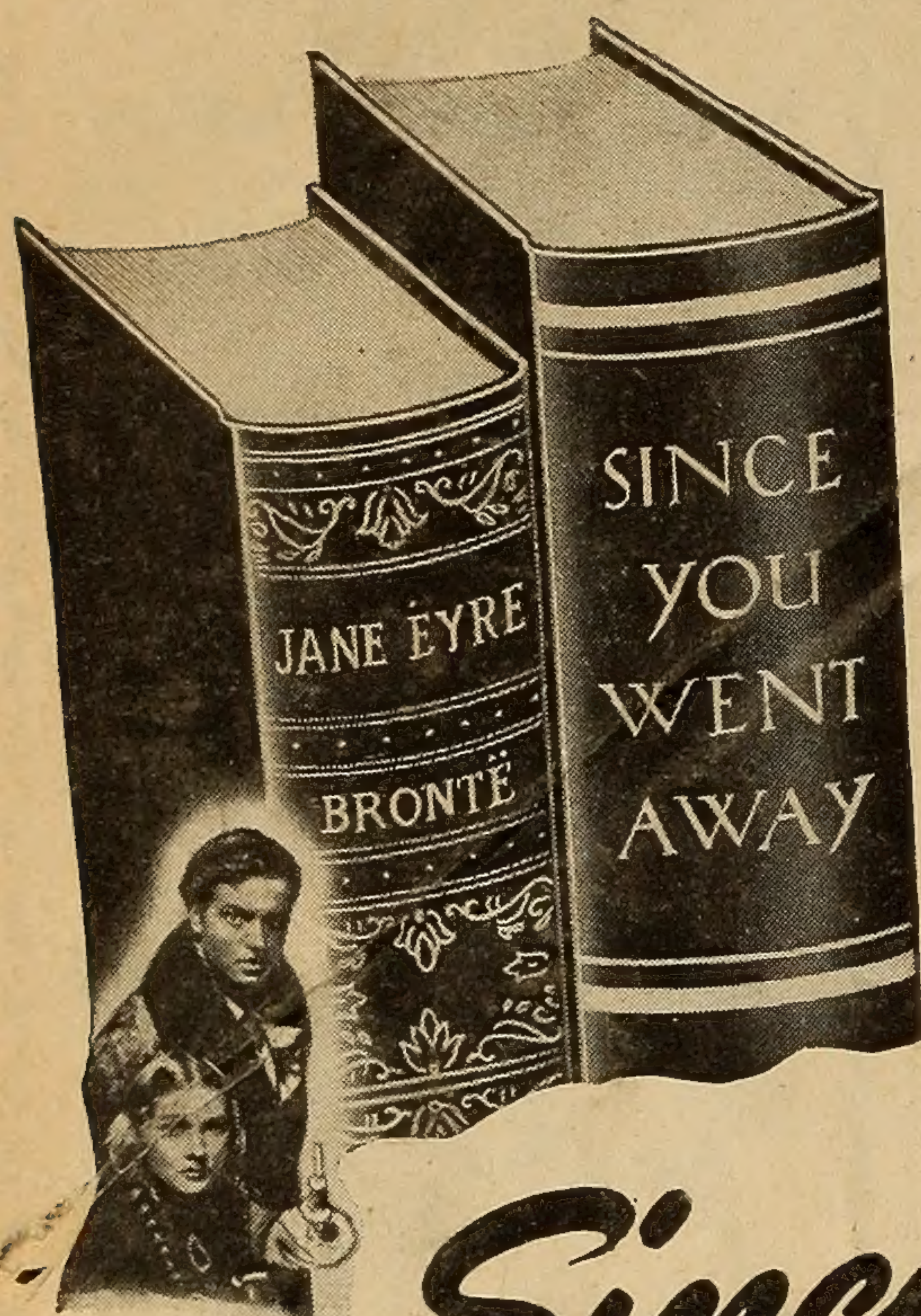
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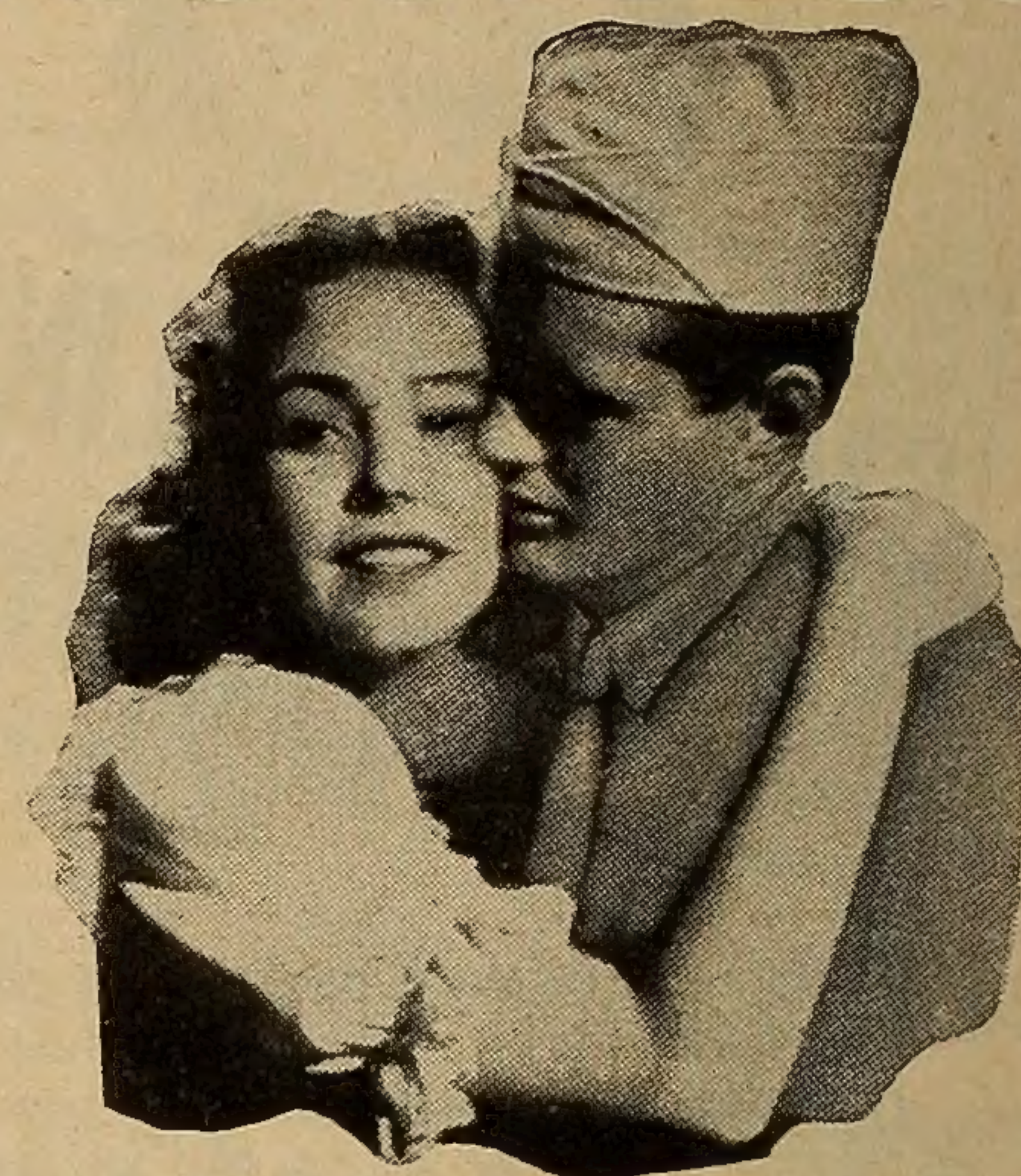


Orson Welles,
Joan Fontaine in
20th Century-Fox
MOTION
PICTURE
"Jane Eyre"

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Jennifer Jones, Robert Walker in Selznick International's MOTION PICTURE, "Since You Went Away"

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Her Husband Was a Thousand Miles Away . . . But the Handsome Lieutenant Was Not!

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When Tony, the father's best friend, was transferred to the home town flying field he moved in with the family. It was hard to say WHO was most delighted—Tony himself; Jan, the daughter; or Anne, the attractive mother.

But was not their faithful old colored cook wiser in the ways of the human heart than all of them? "It ain't fittin for Mr. Willet

to stay heah," she protested uneasily to Anne, "he's too near yo' age."

No Landlady Would Accept Him!

Still, Tony had to live *somewhere*. And no "self-respecting" landlady in town would rent him a room—because he *insisted* on bringing with him his daring life-size painting of a nude!

How would you feel if you were Ann? Naturally your feelings toward your beloved husband could never change. *But perhaps your feeling toward his handsome best friend COULD!*

Or suppose you were the lovely Jan? When such an eligible bachelor neglected you and gave his attentions to your own mother—would you forgive and trust her? Or would you silently *accuse* her?

**WHAT Was Her Husband
Squandering His Money On?**

In either case, it wouldn't help matters if you suspected that Tim was squandering his army pay in Florida—while back at home you were having such a horribly hard time making ends meet! Will Anne ever be able to look her daughters in the face again if she gives in to these seemingly traitorous impulses? Still, isn't there a danger of needlessly offending Tim's best friend by conducting herself too "priggishly"?

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